

OCTOBER 13, 1951

# MOTION PICTURE HERALD

*Movietime's Cohorts  
Pour Across Country;  
Canada Plans Drive*

1951-52 ALMANAC REFLECTS  
NEW INDUSTRY PATTERN

**REVIEWS** (In Product Digest): THE RAGING TIDE, PANDORA AND THE FLYING DUTCHMAN, GOLD RAIDERS, THE GALLOPING MAJOR. (In News Section): TWO TICKETS TO BROADWAY, THE LAVENDER HILL, MOB

*Better Theatres*  
for OCTOBER

- Making Maintenance Pay Off
- Snack Service Equipment Care
- Two Articles on Theatre TV

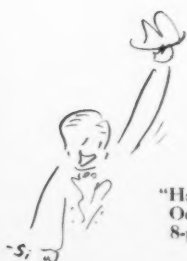
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In Two Sections, Section One

A black and white photograph of a hand holding a black banner. The banner has white text that reads "THIS AD IS GETTING BIG BUSINESS!". The hand is positioned on the right side of the banner, and the banner is angled upwards from left to right.

# THIS AD IS GETTING BIG BUSINESS!

Make it the basis of your whole campaign: in newspapers, in your lobby, and on the screen. Available shortly will be extra trailer footage with this message to add to the regular trailer.



"Hats off to LOOK MAGAZINE for its Oct. 23rd issue out Oct. 9th. They've done a great job for our industry in a big 8-page section. Publicize it to your patrons."

**P. S.** M-G-M pictures are prominent in the LOOK forecast: Beautiful full color scenes from "An American In Paris" (¾ page display), "Quo Vadis" and "Show Boat." Also scenes from "Angels In The Outfield" and "Ivanhoe."

YOUR MONEY BACK  
IF YOU DON'T ENJOY M-G-M's  
**"ANGELS  
IN THE  
OUTFIELD"**

Yes, we feel so keenly that you and your family will enjoy it, that we make the above guarantee!

A picture like "Angels In The Outfield" is so far off the beaten track that you must take our word that everybody will love it. Such laughter, such emotional reaction (yes, tears too!) haven't been experienced in theatres since "Going My Way", "Bells of St. Mary's" and "The Stratton Story"!



This tough guy  
"talked to angels".  
(Paul Douglas)



This orphan child  
actually "saw angels".  
(Donna Corcoran)



This pretty news-gal put  
them both in the headlines.  
(Janet Leigh)

We predict audiences will eat it up and we urge you to see it! Frequently our patrons hear about unusual pictures after they've gone and ask why we didn't insist that they see them. Make your plans now! Be sure to see it! **WE GUARANTEE THAT YOU'LL ENJOY IT!**

M-G-M presents  
**"ANGELS IN THE OUTFIELD"**  
starring **PAUL DOUGLAS • JANET LEIGH**  
with **KEENAN WYNN • LEWIS STONE • SPRING BYINGTON • BRUCE BENNETT**  
and introducing **DONNA CORCORAN • Screen Play by DOROTHY KINGSLEY**  
and **GEORGE WELLS • Based on a Story by Richard Conlin**  
Produced and Directed by **CLARENCE BROWN**

**THEATRE NAME**

(Above is reproduction of the ad that ran 4 cols.  
x 235 lines. It is also effective in reduced size.)



# A STREETCAR NAMED DESIRE

A STREETCAR NAMED DESIRE

PAINTING THE CLOUDS WITH  
A RAINBOW

CLOSE TO MY HEART





A stylized illustration of a train car, possibly a tank or a military transport, with various text elements. The car is shown from a side-on perspective, moving towards the right. The text is integrated into the design of the car, appearing on its side and windows. The overall style is graphic and illustrative, with a focus on bold typography and dynamic lines.

# AMED WARNER!

*get  
on  
and  
get  
happy!*

IRE

STARLIFT

ITH SUNSHINE

THE TANKS ARE COMING

It's 'Movietime U.S.A.'—Now and Every Day!



the  
crowds  
are  
back  
thanks  
to

"DAVID and BATHSHEBA" - "PEOPLE WILL TALK"  
technicolor  
 "NO HIGHWAY IN THE SKY" - "THE DAY THE  
 EARTH STOOD STILL" - "A MILLIONAIRE FOR  
 CHRISTY" - "MEET ME AFTER THE SHOW"  
technicolor



You bet! It's another smash opening of "David and Bathsheba" at the Madison, Detroit!

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 2

October 13, 1951



## Promotion Hit

It is fundamental that promotional tie-ups, to be worthwhile, must result in benefits to the parties concerned. Some promotions are unsatisfactory because one party or the other receives a disproportionate share of the benefits. Other promotions fail because the cost is too high in relation to the increased business.

A striking example of an outstanding exploitation arrangement is the one in which Macy's department store in New York will regularly select a film attraction and give it splash advertising attention. Last week Macy's placed two-page ads in New York newspapers featuring the first picture chosen, MGM's "An American in Paris." Nearly the entire first page of the advertisement concerned the picture and the importance of good films in general. The second page concentrated on the store's purpose of selling merchandise, in this case goods made in Paris and suggested by Parisian styles.

Of particular note in the Macy advertisement was the interesting and effective copy. For example here is the way the old but basic theme of the theatre as a place to go was handled:

*"There's something else about movies we like. When you go to the movies it's 'going out'—whether it's downtown or to your neighborhood theatre. It's a pleasant change for the woman who has been working around the house all day. It's a 'holiday' a husband and wife enjoy together, without strain on the budget.*

*"It may well be even more than that. For every husband should certainly continue to pay his wife some of the attentions he showed when they were courting. And what couple in America didn't go to the movies together before they said the big, big words: 'I do.'*

*"Without wanting to spill over into a love lorn column, we suggest it's a good thing for a husband to make a point of 'continuing the courtship'—even if it's only taking his wife to their nearest movie theatre now and then."*

When the husbands and wives of America are encouraged to increase their theatre-going habit, the effort is sharply beneficial. Also it helps stores sell more clothes, restaurants do more business and transportation companies carry more passengers.

No matter how small the town, there is always an opportunity to enlist cooperative assistance of merchants to the mutual advantage of the theatre and local stores. The Macy tie-up shows the way.

## Screen Illusion

ATTENTION again has been focused on the old but very important problem of protecting the illusion of the screen by the recent action of Mr. William Perlberg and Mr. George Seaton. They have announced that admission to the sets of their current film—and future productions—will be denied to all guests, except members of the press.

Mr. Perlberg, commenting on the reasons for the step, said, "Over the years we have given away too many of our tricks. We have lessened the mystery, and thus lessened the interest

and killed the glamor. I want to restore that mystery to our movies. Without it, you can't intrigue an audience." Recognizing that barring the sets may offend some Hollywood visitors Mr. Perlberg said, "We owe to our paying customers the maximum potential of amusement and diversion, and that cannot be achieved as long as our sets are as wide open as Highway 66."

The industry should entertain Hollywood visitors but not at the studios, Mr. Perlberg believes. "I think the industry as a whole should build a permanent exhibit showing sample settings, scripts and such items as may be exhibited without revealing trade secrets. It should also include a display showing the development of the science of movie-making."

The suggestions made by the Hollywood producer will be of interest to the COMPO committee planning a motion picture exhibit at the Grand Central Palace in New York City in the Spring of 1952. The exhibit, a feature of the Movietime, U.S.A. campaign, must interest the public sufficiently to attract many thousands who will pay admission to help defray the substantial costs involved, and at the same time not destroy the priceless illusion of the screen.

## Target: Hollywood

THE importance of public relations and the difficulty of keeping such relations at a constructive level are pointed up by the recent column by Mr. Paul V. Coates titled "Low Tide in the Swimming Pools" in the *Los Angeles Mirror*.

The column started out by saying "I am constantly bewildered by Hollywood's feeble bleatings that it is 'just a nice, normal community,' and then went on—and back thirty years—to set forth Mr. Coates' reasons why he considers Hollywood neither nice nor normal. The industry collectively and the 35,000 persons who work in it in California are still seething at Mr. Coates and the *Los Angeles Mirror*."

It is to be wondered what sense of community responsibility and fairness the editors of that newspaper have to the motion picture industry, a major activity in their area.

It is unfortunate that the modern trend in newspaper publishing has been towards the introduction of more and more columns. For every particular column, there is a columnist who must each day fill an allotted space. Too often, as in Mr. Coates' case, Hollywood was seized upon as a convenient target—always good for a crack—wise or otherwise.

The passing of Mr. Gilbert B. J. Frawley, retired executive of Paramount, will be noted with regret, and many the mellow reminiscence by the people of both the trade and lay press. He came to the motion picture as a bank expert and adviser. His particularly genuine geniality brought him many public relations and assignments. He was often the host-in-attendance for those expeditionary far flung previews and parties-by-rail. He was known as "Judge Frawley" by many who never suspected he was a man of solemn statistics and banking facts. He was indeed a judge of what it took, and a fare deal.

# Letters to the Herald

## Reciprocation

TO THE EDITOR:

At the T.O.A. convention when the *Look* representative revealed the article they were running, "Who Says Hollywood Is Dying," Mr. Louis W. Schine ordered 500 copies of this publication.

We felt that not only did *Look* magazine deserve our cooperation in seeing that their publication reached the hands of as many people as possible, but it's the duty of our industry to lend its resources in reciprocation of the splendid job this magazine is trying to do for us.

I am attaching a bulletin (memo to all "A" houses) to distribute 500 copies of the October 23rd *Look* magazine to newspaper editors, radio movie editors, local doctors, dentists, beauty shops, barber shops and "any cynics you may know"), which I believe is self-explanatory and will furnish you with any information you may desire, in addition to that given above.

Perhaps through the pages of your paper you can induce other theatres and circuits to follow in our footsteps, as we believe this type of cooperation with newspapers, magazines and radio can accomplish the public relations we are all striving to obtain.—SEYMOUR MORRIS, Schine Circuit, Gloversville, N. Y.

## Slaughter

TO THE EDITOR:

Those producers who think they can fool the majority of people with cheaply made pictures are leading the exhibitors to the slaughter pen faster than a jet propelled rocket and putting smiles on the faces of television executives just as fast.—PAT FLEMING, Gail Theatre, Round Pond, Arkansas.

## Manager's Complaints

TO THE EDITOR:

I believe the remarks below to be of industry-wide importance. I manage a 2,000-seat theatre for a major circuit. I am deluged with budget slashes I am not allowed an assistant manager and the salaries allowed for key personnel such as cashiers and candy stand attendants are so low that they will not attract capable or reliable people. I am deluged with useless and unnecessary bookkeeping and paper work which could and should be done by the home office. They not only have all of the figures but can do a better and more accurate job for which we pay a week-

ly charge anyway. I am kept from the floor of my theatre much too much because of this paper work and lack of assistance. A good manager should be a "showman" first, last and always and attract, promote and pull business to the box office. But how can he do it if his bosses want a certified public accountant instead of a good manager?—NEW JERSEY MANAGER.

## New Stars

TO THE EDITOR:

I think the producers should constantly encourage the development of new stars. They are like new blood and should be welcomed.—THOMAS JAMES, Comet Theatre, St. Louis, Missouri.

## Demanding More

TO THE EDITOR:

I am of the opinion that the public is tired of the "program" picture. In order to keep them coming to our doors we are going to need more help in the way of better pictures which come steadily from the studios in Hollywood.—S. J. HODGE, JR., Grand Theatre, Stamford, Texas.

## Changeovers

TO THE EDITOR:

I think that some of the studios should do a better job of cueing the film for changeovers. I still get prints with white circles, scratches, etc., on the end of each reel. The studios should take into consideration that a lot of projection rooms are 125 feet and even further away from the screen. It is true that these cues should be as invisible as possible so that the audience is not aware of them but not so invisible as to make the operator miss them. Some of the studios will use a black dot on a black background. I have found that of all the studios MGM seems to be the best. I seldom get an MGM picture where the cues have been tampered with.—LOS ANGELES PROJECTIONIST.

## Bad Title

TO THE EDITOR:

I note with interest Samuel Goldwyn's article in which he "defends Hollywood" in a recent story in *Collier's* magazine, under the heading, "Is Hollywood Through?" Can it be possible that a man of Mr. Goldwyn's great sagacity cannot understand that

the very use of such a title lends itself to the idea that there is some question whether or not the industry is through?

In other words, I wonder whether Mr. Goldwyn would like to write an article with the caption, "Am I Beating My Wife?"—RALPH D. GOLDBERG, R. D. Goldberg Enterprises, Omaha, Nebraska.

## Dating Films

TO THE EDITOR:

Salesmen insist that I buy all *their* pictures, therefore it is impossible for me to date the *same* pictures as early as the *same* salesmen insist that I date them. Mine is a suburban neighborhood where we play nine features a week.—E. L. FARRIES, Schoolfield Theatre, Danville, Virginia.

## Fewer and Better

TO THE EDITOR:

It is too bad that the major producing companies cannot get together about the number of pictures they make each year. In 1950-51 Metro released 42, Fox 39, Paramount 24, Warners 30, RKO 42 including Westerns and Universal 50. No company can make 42 good pictures a year. I would rather see 24 good weekend pictures than 42 average with about 10 of them outstanding. With 20 to 24 good productions, the distributor would be assured of his deserved playing time and holdovers.—JOHN HEGGIE, Famous Players Canadian, Toronto, Canada.

## Quo Vadis?

TO THE EDITOR:

I don't like this new "gimmick" of the film companies—unreasonable terms on big box office hits to counteract their flops. The exhibitor loses on flops but can't make it up on the big ones. Quo Vadis? (And I don't mean the picture.)—ABE BERENSON, Tower Theatre, Gretna, Louisiana.

## Suggestions

TO THE EDITOR:

The following is my opinion of how business could be improved:

1. New technical developments should be adopted like third dimension.
2. Each producing company should produce a show a week for theatre television only.
3. New stars, writers, directors, etc., should be encouraged and developed.—BROOKLYN, N. Y., EXHIBITOR.



## MOTION PICTURE HERALD

October 13, 1951

## ON THE HORIZON

*Developments and trends that shape the motion picture industry's future.*

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► Until a settlement is reached in the anti-trust action filed this week by the Department of Justice against the National Football League uncertainty will remain over the extent to which promoters of sporting events can control radio and television rights to such attractions. The future of theatre television will inevitably be influenced by the outcome of the litigation.

► Firms otherwise entitled to an allotment of the steel, copper and aluminum under the controlled materials plan may not receive any of their quotas for the first quarter of 1952 unless their applications are filed promptly with the National Production Authority.

► Favorable initial reaction to the Movietime newspaper advertisements and jubilee luncheons in a number of cities is a favorable augury for continued success of the campaign throughout the year. A number of areas hope to arrange star tours later in the season in order to help sustain local attention to Movietime.

► The Wage Stabilization Board shows no indication of early action on the question of whether the film industry and other industries exempt from price control should also be exempt from wage controls. The Board has had before it for many

weeks the reports from a special panel; so far, the subject hasn't even appeared on the Board's agenda.

► Exhibitors and others interested in the grossing potentialities of large screen television will watch carefully the results in Denver where a considerable number of theatres have ordered projectors and where there is no television transmitter. For some time Denver citizens who want to see television will have to go to a theatre.

► Despite sharp criticism of Compo from Allied States Association members, the coming Board meeting in New York will almost certainly vote to extend Allied's participation in Compo for another year. Some strings may be tied to this vote, however.

► The Salary Stabilization Board's special committee on salary control for film talent employees will probably decide in New York next week whether to go to Hollywood for an on-the-spot study of the problem.

► The mushrooming supply of films for television from producers specializing in that field soon will close off the possibility of theatrical film producers making a profit from selling old pictures to video, according to Robert L. Lippert.

► The squeeze between exhibitor demand for pictures in color and limited plant capacity will be eased by Technicolor's \$2,000,000 expansion program announced this week. The expansion program serves notice also that Technicolor, long supreme in the field, plans to hold up its end in the present stiff competition in the color field.

## QUOTE OF THE WEEK:

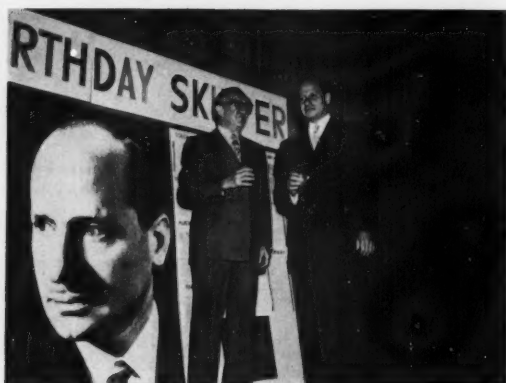
"I wonder if we realize how many wonderful movies the industry has produced which serve to show the power of religion, the importance of tolerance and goodwill, the companion subject of discrimination?"

"What a calamity it would have been had the industry even in part become a propaganda machine or the tool of party politicians. Instead, it seems to me, it has done that very thing that is just and right that it should do, and that is to serve as the mirror of American life, portraying the epic of America. In doing so, it has helped to make American Democracy retain its strength, its vitality and ideals."—  
U. S. Circuit Court Judge HAROLD R. MEDINA.

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# This week in pictures



A BIRTHDAY, and 30 years in the industry for Arthur Loew, Loew's International president. Above, at a New York party, he stands, right, with Nicholas M. Schenck, Loew's, Inc., president, during a round of toasts.



A MIDYEAR CONFERENCE for the Variety Clubs International, at Toronto. The affair, at the Royal York Hotel, brought officers from everywhere. Above, some scenes. Top photo: Marc J. Wolf, of Indianapolis, chief barker, welcomed by Jack J. Chisholm, Toronto Variety chief barker. Looking on, Col. William McCraw, Variety International executive director. Lower photo: George Hoover, Miami; Jack Beresin, Philadelphia; George Eby, Pittsburgh; Nate Golden, Washington.



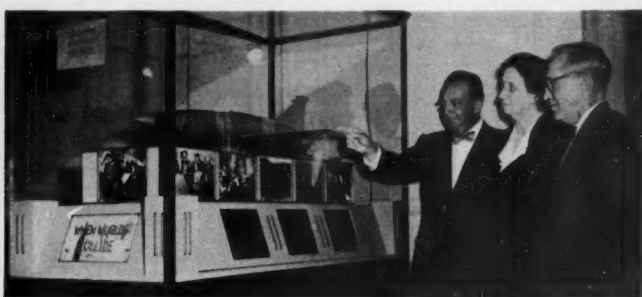
HERB STEINBERG, right, has become publicity manager for Paramount. He joined the company in 1949.

DISTRIBUTION IN CANADA for all Souvaine Selective pictures. At the right, a conclusion of the deal in New York: Howard Taylor and Charles Amory, Souvaine vice-presidents; I. H. Allen, president of Astral Films, Canada; and Henry Souvaine, Souvaine Selective Pictures president.





By the Herald



**PROMOTION.** One of the mobile educational displays used in the New York City public school system, on suitable pictures. The one above is on Paramount's "When Worlds Collide." Edward Rugoff, New York circuit owner and head of the Metropolitan Motion Picture Theatre Owners, which promoted the scheme, shows the display to Irene Jewell, Julia Richmond High School principal, and Dr. Thomas Harrison, assistant superintendent of high schools.

**TRADE PRACTICES** will occupy most of the agenda at the forthcoming National Allied convention in New York, Wilbur Snaper, convention chairman, told trade writers in New York last week. There will also be a normal quota of speeches and functions, he added. Television will not be a major discussion item; how to improve business is the purpose of the gathering, he declared. The convention will be October 30 through November 1 at the Biltmore Hotel.

**SUBURBAN PREMIERE**, a novelty in Britain, right. As Republic's "The Bullfighter and the Lady" was shown in the Granada, Kingston, near London. In array are Charles B. Newbery, Republic manager; Kay Kendall; the Mayor and Mayoress of Kingston; and H. C. Fontaine, Granada circuit director.



**AT THE STUDIO**, James Warren, left, featured in "Three For Bedroom C," starring Gloria Swanson, is host to visitors Jack Woddell and Hal Taft, of Wolfberg Theatres, Denver.



**NOLIE MILLER**, who will play a supporting role in MGM's "The Merry Widow," She is a Joseph Pasternak discovery.



FLOOR PLANS are discussed as William Lundigan and June Haver try some home improvements in "Love Nest", the bright comedy about post-war housing coming up for release this month.

AFRICA SPEAKS through the story of "The Desert Fox", 20th Century-Fox's thrilling depiction of the exploits of Erwin Rommel. James Mason (left) plays the crafty Field Marshal in the October release.



FIND OF THE YEAR is Mitzi Gaynor, left, who comes into her own in the tuneful song and dance treat, "Golden Girl." The Technicolor opus from 20th Century-Fox is one of the brightest spots on the November release schedule.

DEBRA PAGET is the damsel in distress as "Anne of the Indies", swashbuckling pirate queen, arranges this interesting denouement in the Technicolor saga of high-seas excitement. Jean Peters and Louis Jourdan co-star with Miss Paget.



WAY ABOVE PAR is "Let's Make It Legal", right, all set to open this week in 175 theatres for a New England saturation kick-off. Macdonald Carey, Claudette Colbert and Zachary Scott are the starring trio in the hassle.



(Advertisement)

# HOLLYWOOD TAKING THE FIELD FOR MOVIE TIME

## Talent Pours Out Across Nation; New York Lunch Keys Appearances

Probably the most exciting phase of Movietime U. S. A. got under way this week with the "doorbell ringing" campaign on the part of more than 200 stars, directors, producers and writers from Hollywood.

By train and plane, these personalities fanned out to the major exchange areas and then on to the non-key spots to appear at civic luncheons and dinners, speak to service clubs, schools and church groups, and meet and greet the shiniest brass in the publishing and political fields with goodwill messages from the motion picture industry.

### All Phases of City Life Well Represented

Exemplifying the emphasis of the star tours was the gigantic luncheon held Tuesday at the Waldorf-Astoria Hotel in New York. There, Movietime literally took over the city as some 1,000 persons headed by Francis Cardinal Spellman, who delivered the invocation, Acting Mayor Joseph Sharkey of New York City, Deputy Mayor Charles Horowitz and the "who's who" of the religious, political, educational, entertainment and business worlds rallied to the support of the Council of Motion Picture Organizations project celebrating the 50th anniversary of the first U. S. motion picture theatre.

The luncheon—sponsored by the Organization of the Motion Picture Industry of New York, which appropriated \$10,000 for the affair—also heard addresses by Judge Harold Medina, Ned E. Depinet, COMPO president, Fred J. Schwartz, chairman of the New York group, and others. The stars on hand for the occasion were: Dennis O'Keefe, John Payne, Teresa Wright, Ray Milland, Elizabeth Taylor, Irene Dunne, Jane Powell, Phyllis Kirk, Henry Fonda, John Carroll, Robert Stack, Vanessa Brown, Carlton Carpenter, Charlton Heston, and Humphrey Bogart and Lauren Bacall. During the week they joined caravans to bring the Movietime message to communities in the Greater New York area.

### Medina Says Films Aid American Democracy

In the main address of the luncheon, Judge Medina extolled the film industry and called motion pictures "the most potent means of passing on to multitudes information of every nature and description." Judge Medina, who became a national figure as the result of his fair, but firm handling of the trial of the top 11 American Communists, said,

"What a calamity it would have been had



**KICKOFF IN NEW YORK CITY.** The setting as the Organization of the Motion Picture Industry of the City of New York had as guests the city's leaders in industry, politics and the arts, and its stars to greet them. Above, top: Ned E. Depinet speaks; with him on the dais are Elizabeth Taylor, Judge Harold R. Medina, chief speaker, Cardinal Spellman, who delivered the invocation, and Irene Dunne. Second picture: Mrs. Mary King Patterson, *Daily News*; William Randolph Hearst, Jr., *Hearst Publications*; Mrs. Ogden Reid, *New York Herald Tribune*; and Samuel Goldwyn. At the right, stars Henry Fonda, Miss Taylor, John Payne, Miss Dunne, Dennis O'Keefe, and Teresa Wright.



the industry even in part become a propaganda machine or the tool of party politicians. Instead, it seems to me, it has done the very thing that is just and right that it should do, and that is to serve as the mirror of American life, portraying the epic of America. In doing so, it has helped to make American Democracy retain its strength, its vitality and ideals." The industry has made countless films, he added, which show "the power of religion, the importance of tolerance and goodwill."

Miss Dunne said, "People still live by faith in Hollywood—people who believe in the job they are doing, believe in each other, believe in their country and believe that there is a God above and beyond us." Miss

Wright pointed out that Hollywood is a serious, wholesome community, not the gay and reckless place of fiction. Screen writer Leonard Spigelglass, conceding there had been a Red attempt to capture Hollywood, said that the Un-American Activities Committee had uncovered fewer than "200 Communist, actually only 158, among Hollywood's working population of 25,000."

The following also were invited to sit on the dais: Major Albert Warner, Patricia

(Continued on page 16)



BIRMINGHAM, ALA. SPRINGFIELD, MASS. KNOXVILLE, TENN. MINNEAPOLIS, MINN. SPRINGFIELD, O. SANTA FE, N. MEX. SPOKANE, WASH.  
COLUMBUS, OHIO WINSTON SALEM, N. C. FT. WORTH, TEX. CHARLESTON, W. VA. MADISON, WISC. DULUTH, MINN. HARRISBURG, PA.  
WORCESTER, MASS. TACOMA, WASH. BROOKLYN, N. Y. WHEELING, W. VA. JERSEY CITY, N. J. NEW HAVEN, CONN. NEW YORK, N. Y.

# 11-15-51...Is November

the day hundreds of dates background the  
fabulous continent-wide premiere of

## PARAMOUNT'S

# WHEN WOR COLLIDE

In Ea  
**TEC**

the amazing spectacle produced by George Pal  
which, Variety says, "sweeps the spectator into  
space and will reap grosses and top honors"  
with scenes like:

GIANT PLANET  
COLLIDING WITH  
THE EARTH ...

AWESOME EARTHQUAKES  
SWALLOWING WHOLE  
HEMISPHERES ...

TIDAL WAVES  
ENGULFING  
ENTIRE COUNTRIES ...

SPACE SHIPS AS  
MODERN NOAH'S ARKS  
FOR SURVIVAL ...

**WHEN WORLDS  
COLLIDE**

Color by  
TECHNICOLOR  
Produced by GEORGE PAL  
Directed by RUDOLPH MATE  
Screenplay by Sydney Boehm  
Based on a novel by Edwin Balmer  
and Philip Wylie

**ITS MOVIE TIME U.S.A.**

SAN ANTONIO, TEX. WASHINGTON, D. C. CHARLESTON, S. C. JACKSONVILLE, FLA. FALL RIVER,  
ATLANTIC CITY, N. J. MIAMI BEACH, FLA. DES MOINES, IOWA HOT SPRINGS, ARK.  
PORTLAND, ME. BRIDGEPORT, CONN. OKLAHOMA CITY, O. WILKESBARRE, PA. PHILADELPHIA



YOUNGSTOWN, OHIO  
MILWAUKEE, WISC.  
NEW ORLEANS, LA

PORTLAND, ORE.

STAMFORD, CONN.

ROCHESTER, N. Y.

COLO. SPRINGS, C.

EVANSVILLE, IND.

SEATTLE, WASH.

SAN FRANCISCO, C.

INDIANAPOLIS, IND.

PROVIDENCE, R. I.

LAS VEGAS, NEV.

HOLLYWOOD, CAL.

PITTSBURGH, PA.

BALTIMORE, MD.

NASHVILLE, TENN.

CHARLOTTE, N. C.

PATERSON, N. J.

READING, PA.

MIAMI, FLA.

MOBILE, ALA.

ST. LOUIS, MO.

PADUCAH, KY.

DENVER, COLO.

RICHMOND, VA.

ATLANTA, GA.

TRENTON, N. J.

ITHACA, N. Y.

BANGOR, ME.

FLINT, MICH.

TOLEDO, OHIO

HOUSTON, TEX.

OGDEN, UTAH

TOPEKA, KAN.

TUCSON, ARIZ.

AKRON, OHIO

BOSTON, MASS.

BUFFALO, N. Y.

CANTON, OHIO

SCRANTON, PA.

SYRACUSE, N. Y.

WICHITA, KAN.

PHOENIX, ARIZ.

# 15, 1951

# LDS

Earth-Shaking Color by  
**HNICOLOR**

Based on a  
novel by  
**EDWIN  
BALMER  
and PHILIP  
WYLIE**

**NATIONALLY ADVERTISED** in specially  
selected publications to "the wide  
and eager audiences" that M. P.  
Herald notes make science fiction  
"a potent boxoffice commodity"...

MASS. LITTLE ROCK, ARK. LANSING, MICH.  
KANSAS CITY, MO. SPRINGFIELD, ILL. MEMPHIS, TENN.  
PA. LOS ANGELES, CAL. DAVENPORT, IOWA SAN DIEGO, CAL.

BILLINGS, MONT. FORT WAYNE, IND. SACRAMENTO, CAL.  
BURLINGTON, IOWA GRAND RAPIDS, M.  
LOUISVILLE, KY. OLYMPIA, WASH. LINCOLN, NEBR.

# IT'S MOVIE TIME

(Continued from page 13)

Dean Smith, Horace MacMahon, Paul Stewart, Louis Fairchild, Mrs. Ogden Reid, William B. Nicols, Mrs. Dorothy Schiff, William Randolph Hearst, Jr., Adolph Zukor, Frederick Schroth, Jack Cohn, Mrs. Mary King Patterson, Robert J. O'Donnell, Movietime national director; Lee Wood, H. C. Potter, Edward Rugoff, Samuel Goldwyn, Fred deCordova, Allen Rivkin, Leonard Spigelglass, Harry Brandt, Mrs. Wendell Willkie, Barney Balaban, John McCarthy, Louis Fairchild, Dr. William Jansen, Maximilian Moss and John O'Connor.

## Will Extend Star Tours to Next Month for Some Areas

While the star tours were technically to end October 13, it was disclosed this week that areas not reached would see the screen personalities some time next month. But in most cases the governors, press and public were greeted by the stars this week. Meanwhile, Mr. O'Donnell was lavish in his praise of studio cooperation. "There was no talent left in Hollywood not actually engaged in picture production when we got through making up our lists. If there were we couldn't find them," he said, adding that this was remarkable in view of the fact that the studios were now at their highest production point in years.

Mr. O'Donnell also proposed a star tour plan, staggered over several weeks, for 1952 when there would possibly be another Movietime drive.

Movietime, meanwhile, moved ahead in its other activities, which included: nationwide tieups with Community Chest campaigns and Trans-World Airlines; continued saturation by the Hearst and other newspapers and publications with features and editorials about Movietime (the Chicago *Herald-American* ran a special editorial headed "It's Movietime U. S. A."); promotion of the project on the October 14 broadcast over the NBC network on the "Theatre Guild of the Air" show, with Ray Milland and Joan Fontaine appearing in "The Major and the Minor," and tieups with disc jockeys, emphasizing songs made popular through motion pictures.

Locally, Movietime star tours featured everything from bursting balloons to mammoth meetings. Here's what was happening:

**San Francisco:** Coordinating Committee expanded to include theatres not affiliated with the California Theatres Association.

**Milwaukee:** Balloons released at the state capitol, proclamation issued by governor who met with stars.

**Hartford:** Governor's dinner Monday, campaign to break down so-called "tough newspapers," parade, luncheon with touring stars.

**Chicago:** Breakfast luncheon, shortly after stars' arrival, with Governor Adlai Stevenson of Illinois at the state capital in Springfield.

**Boston:** Receptions with the Governor

## THE PRESIDENT SAYS:

*President Truman meeting the stars and industry executives Monday at the White House, said:*

"I am happy today to take a part in the 50th anniversary of the motion picture theater. I have some very vivid recollections of the first ones I saw. In those days, admission was five cents and you could stay as long as you wanted to.

"The great stars of that time, I judge, were—maybe I had better not name them, because some of them wouldn't like to have their ages stated. They had great comedians in those days, as well as we have today.

"The show has grown to be one of our greatest assets in the dissemination of information and entertainment.

"I just wonder what will be the situation 50 years from now? I hardly believe that I'll see it, but I hope I may. I know some of these young ladies will.

"So I congratulate you on the 50th anniversary. I hope you will have 50 more prosperous years."

and Mayor followed by an open-air meeting on the Boston Common with an attendance of 25,000 and later visits to the governors of Maine, New Hampshire, Vermont and Rhode Island.

**Atlanta:** Luncheon with Governor Herman Talmadge and a subsequent appearance in Birmingham, Ala., to head a parade launching the local Community Chest drive.

**Charlotte:** Official dinners with both James F. Byrnes, Governor of South Carolina, and Kerr Scott, Governor of North Carolina.

**Detroit:** Dinner and reception honoring the visitors, and attended by Governor G. Mennen Williams and hundreds of exhibitors from the Michigan area.

**Dallas:** Luncheon with Governor Allen Shivers in Austin, followed by appearances in almost every Texas city and community by various teams.

**Indianapolis:** Following scheduled appearances throughout the state, the visitors will be honored guests and be introduced at the Notre-Dame-Southern Methodist game at South Bend.

**Jacksonville:** A mammoth dinner and reception at the state capital in Tallahassee with Governor Fuller Warren. Later Walter Pidgeon will represent the industry in Miami at the National American Legion Convention.

**Minneapolis:** Because of the widespread area to be covered, COMPO has chartered a regular air-lines plane to convey the Hollywoodites to visits with Governor Sigurd Anderson in Pierre, S. D.; Governor C. Norman Brundage in Bismarck, N. D.; as well as with Gov. Elmer Anderson in St. Paul. Visits also will be made to the historic Black Hills country.

**Omaha:** A unique torchlight parade, reminiscent of old-time election campaigns, will follow an elaborate reception with Governor Val Peterson.

**Philadelphia:** Following a luncheon with Governor John S. Fine in Harrisburg, the capital, the large group will split, one covering the eastern area, headquartered in Philadelphia, the other fanning out from Pittsburgh in the west.

**Memphis:** In addition to widespread activities in western Tennessee the group will meet with Governor Sidney McMurry in Little Rock, Ark., for a parade and dinner.

**Denver:** Governor Thornton has arranged a gigantic "Chuck Wagon" barbecue for the visitors to both Colorado and Wyoming.

**Seattle-Portland:** The dual groups will be hosted by both Arthur B. Nangle, Governor of Washington, in Olympia, and Douglas McKay, Governor of Oregon, in Salem.

Personalities starting their tour in Washington, D. C., not only visited President Truman but also made appearances at the Walter Reed and Bethesda hospitals for service men. Special ceremonies were arranged at Annapolis, Md., with appearances at the U. S. Naval Academy and a reception by Theodore R. McKeldin, Jr., Governor of Maryland.

There was also a luncheon in Washington presided over by A. Julian Brylawski, chairman of the local drive. Heading the guest list were Secretary of Commerce Charles Sawyer and Federal Security Administrator Oscar Ewing. Others on the dais were Adolph Zukor, Arthur L. Mayer, COMPO executive vice-president, Joyce O'Hara, of the Motion Picture Association, Art Arthur and the visiting stars.

## Balaban Sold 10,000 Options, SEC Reports

**WASHINGTON:** Heavier than usual trading by officers and directors in film company stocks was reported in the latest report of the Securities and Exchange Commission covering the period from August 11 to September 10.

Barney Balaban, president of Paramount, sold options for 10,000 shares of Paramount common. The transaction occurred August 31 and as of that date he still held options for 30,000 shares. Albert Warner reported selling back to Warner Brothers Pictures 24,000 shares of common, leaving him with 407,550 shares in his name and 21,000 through trust holdings. Jack L. Warner sold back to the company 8,552 shares, dropping his holdings to 416,448 shares in his own name and 21,500 shares through trust accounts.

At Monogram, Kenilworth Investment Co., controlled by Harold J. Mirisch, reported acquiring 41,250 shares of common, the company's entire holding. Mr. Mirisch personally owns 1,200 shares. The transaction occurred July 5. Also on that date, George D. Burrows and Sam Wolf each sold 27,500 shares of the firm's common. Albert W. Lind sold 300 shares of Republic cumulative preferred, leaving 200 shares. Edward Muhl reported acquiring 200 shares of Universal common and 30 shares of preferred since March.

# ALMANAC WRAPS WHOLE INDUSTRY IN COVERS

**1951-52 Edition, Full Of Facts and Figures, Has Expanded TV Section**

The new 1951-1952 *International Motion Picture Almanac*, published annually by Quigley Publications in New York, this week was on its way to showmen here and abroad. The twenty-third edition, some 80 pages longer than last year's book, is the most comprehensive and complete *Almanac* in history.

Regarded as the "Bible" of the trade, the 1951-1952 *Almanac* contains 928 pages of facts and figures on every aspect of motion picture production, exhibition and distribution in this country and overseas. The television section, added last year, has been expanded to keep pace with the growth of that allied industry.

"The twenty-third edition of the *Almanac* appears as the motion picture industry continues to adjust itself economically, structurally and competitively to changed and changing conditions," Martin Quigley writes in a foreword to the new edition. "Never was there a time when the demand for authoritative information and statistics was greater, more urgent. The world of entertainment is being re-shaped and so, too, the fabric of the institution of the motion picture."

Physically, the *Almanac* remains unchanged. It is bound in hard covers of orange and black, and thumb-indexed for ready reference. All of the departments of former years have been retained, and a number of new services have been added. The additions include a complete list of all current British films in the United States and the local distributors; the foreign-language films being shown here and an alphabetized list of the countries where they were made, and an alphabetical list of play, story and talent agencies in New York and Hollywood. Also added this year was a list of advertising agencies with their radio and television executives.

## **NPA's Recent M-4A Order Concisely Explained**

Another innovation that showmen will find especially helpful in these days of tightening Government restrictions on theatre construction and renovation is a concise explanation of the National Production Authority and its recent M-4A order. Included in the section on the NPA is a list of the agency's regional field offices and their addresses. There is also a list of field offices where applications for construction may be submitted.

The 15 main sub-divisions of the reference

## **\$1,284,400,000 GROSS SEEN IN 1951, ALMANAC REVEALS**

Conventional and drive-in theatres in the United States will gross \$1,284,400,000 during 1951, bettering their receipts of the previous year by \$49,000,000, the 1951-1952 *International Motion Picture Almanac*, published this week, predicts. The estimate is based on current industry statistics included in the new edition of the *Almanac*.

The *Almanac* also reports that some 550 theatres have been built in the United States since 1948, bringing the total of permanent theatres (those open more than three days a week and more than three days a year) to 16,880. The world total is 99,617, according to a recent survey conducted by the Motion Picture - Photographic Products Division of the National Production Authority and reported in the *Almanac*. There were some 3,000 drive-ins in the United States and Canada, with an average capacity of 500 cars, operating as of June of this year.

The results of the 1948 Census of Busi-

ness, released by the Department of Commerce recently and published in the *Almanac's* statistical section, reveal that Texas has replaced California as the state with the second largest number of permanent theatres. New York retains the number one spot, while California has fallen to fourth place.

Other Commerce Department statistics quoted in the *Almanac* show that, while the percentage has declined, motion picture theatres continue to get the lion's share of every dollar spent in the United States on spectator admissions. Currently, the theatre receives 75 cents of every dollar.

Production costs continue to rise, despite recent emphasis on economy. The inflationary spiral will result in a record production investment of \$500,000,000 in 1951, the *Almanac* estimates.

Wages and salaries in the industry have more than doubled in the last two decades, the *Almanac* shows.

book include: a "Who's Who" of the trade containing the biographies of more than 11,000 key members of the industry—talent personnel, executives in production, distribution and exhibition; a list of the leading film companies, their histories and top executives; a record of the circuits, their theatres the chief personnel; a list of all U. S. drive-ins; services; equipment; organizations; the world market; the industry in Great Britain; a list of the feature releases from 1944 through 1951, and the 1950-1951 features by companies; the Production Code, and a 33-page section on the consent decrees in the anti-trust actions against Warner Brothers and Twentieth Century-Fox. The complete texts of these two decrees are printed, along with a recapitulation of previous suits.

The expanded World Market section, which runs to 39 pages, contains essential information on the film industries in every foreign country where films are produced or shown. In each case, there is an analysis of business conditions; the number of theatres; information on customs duties; admissions; the principal producers and distributors; local industry organizations, and the names of the leading theatre circuits.

Red Kann, editor of the *Almanac*, and associate editors James D. Ivers and Charles S. Aaronson have revised the list of motion picture writers and critics of the daily press, arranging them alphabetically by states and cities to facilitate reference. There is, too,

an expanded list of Hollywood representatives for magazines and newspapers here and abroad.

The detailed section on the press also includes the names of all the trade publications, their publishers, editors and business executives and the fan and general magazines.

## **Add Ten Films To List Of Outstanding Pictures**

To the list of outstanding motion pictures down through the years, a regular *Almanac* feature, have been added 10 recent American films, further indication of the industry's healthy condition on its golden jubilee. The new films are: "All About Eve," "Born Yesterday," "Cheaper by the Dozen," "Cinderella," "Cyano de Bergerac," "Father of the Bride," "The Great Caruso," "Show Boat," "Sunset Boulevard" and "Twelve O'Clock High."

Other information in the new *Almanac* includes state and municipal censor groups; public previewing groups; the producers of short subjects; newsreel producers; film processing, raw stock and storage companies; the names and officers of all the national and local exhibitor organizations, etc. The theatre equipment and materials section lists the leading manufacturers and services, and the supply dealers here, in Canada and overseas. This year the manufacturers and services are also listed alphabetically

# Terry Ramsaye Says

• • • • •

*THIS COLUMN ought to be entitled "Bob Wilby says." What with all the dither of debates and vociferous issues about politics and conditions in England, and on the Continent, too, it is of interest to record the observations of Mr. Wilby, salty, independent-minded, outspoken and successful man of business, principal business exhibition of motion pictures these many years. They have come to this observer in a personal letter from Mr. Wilby on his recent return from a sojourn overseas. Remember this when you read about Abadan.*

"I SPENT a spell in London and some time driving around the country. Forty million or so people can't live on that island without doing more work than they are doing. Even the newsstand in the Dorchester Hotel closed at six o'clock at night. Electrical workers were refusing to work overtime and it wasn't an argument about wages but just about the additional hours. Agricultural workers are on a 44-hour basis and don't want to work overtime because taxes will take the money. A project to build a dam across one of these beautiful valleys in Wales to get some electric power—which is now being rationed—brought forth great howls about destroying the beauty of the country.

"Even when I was there in the summer electricity was being rationed and they were trying to import Italians to dig their coal. Also Irishmen to dig their potatoes. I used to think that England could go along with about twenty to twenty-five million people, but if they are not going to work anymore than they are working now—which is almost not at all—I don't see how they can support more than half of that.

"Also if they are going to have a socialist welfare state at home, it looks almost too obvious to observe that they cannot expect to be capitalists in the rest of the world.

"I walked down old and new Bond Street between 11:30 and 1 o'clock, and I'd bet there were not forty customers in all the stores. But because it is subsidized, food is much cheaper than it is in France or Belgium. They remind me much of some of our own colored population, who work just enough to get enough to eat and a place to sleep, and have no ambition to go beyond that.

"One may say that's the result of the law, but people with spirit do not let laws do that to them—as witness our own prohibition era. As I told a publisher, I would feel vastly better about England if they had a flourishing black market and if a few people were going to jail for not paying income taxes. He quoted it, but didn't

agree. They must either change their ways or we will continue to support them or they will become another Spain.

"The two Festivals were a little pathetic. One of them would not have been a good state fair at Birmingham, Alabama. The other was a studied endeavor, as I saw it, to say to the English: 'You used to be good.' They had one display after another of England's contributions to civilization—all past. It had a familiar look to me. I grew up with some of the old 'before the war' families in the South, who succeeded in selling themselves the idea that poverty was a virtue and that accomplishment was worth while only if it were in the previous generation, or earlier.

"On the other side of it the English have close knit trade organizations for those in business who set all kinds of rules with the result that there are thousands of little businesses eking out an existence, protected by the rules, who have no business being.

"In contrast there is Belgium, which is more densely populated than England, where everyone is working like a beaver, and where the general appearance is one of considerable prosperity. One afternoon I saw so many people in the shopping district they filled the sidewalks and overflowed on the streets. In rural France there is also indication of prosperity. Certainly the stores in the small towns appeared to be better than ours in the South in communities of the same size. But in that part of France they aren't working just 44 hours a week. Neither are the people in Belgium.

"I met a few individualists. A one time chef to the former King George on his death came to France and bought a little place fifteen miles out of Paris. He obviously could have done well in England but he left, 'because they do not properly appreciate food.' Another one is a fellow who just calls himself 'Sam.' He is famed as a cook and has more clippings than Mary Pickford, also a lot of silver tied up in honorary medals. He elects to operate some miles outside of Tours. He is a musician and likes to play for the customers in interludes between the pots and pans. His music isn't so good, but his food is wonderful, and he is doing exactly as he damn well pleases."

And so does Bob.

• • • • •

When this Robert B. Wilby of Atlanta speaks in cutting sharpness, it is not out of cynicism but from a poignant idealism, an often outraged sense of right. His great joy is in the culture of magnificent camellias, loveliest flower of the southland.

# Harvey Hits Movietime Rental Rise

Criticism of action by distributors who are allegedly taking advantage of the Movietime U. S. A. campaign to stiffen rental terms for top product, has been voiced by Rotus Harvey, president of the Pacific Coast Conference of Independent Theatre Owners.

In a message to members, Mr. Harvey said: "Unless something happens, unless distribution can be shown the light, can be shown the road to sanity and good business judgment, the life of the golden goose, Movietime U. S. A. will be short indeed."

Mr. Harvey praised the Movietime idea and urged holding it every year, but he warned against any attempts by one part of the industry to take advantage of the other. "It is a program which sorely needs the cooperation of every branch of the business, and any one branch, by lack of cooperation, can chop off the head of the golden goose," he said, adding:

"When Movietime U. S. A. was first announced I was most enthusiastic and hoped that every exhibitor would cooperate. Now, I don't know. With the present releasing of 'David and Bathsheba,' 'Streetcar Named Desire,' 'American in Paris' and others, all at raised admissions, and the sudden withdrawal of 'Bright Victory,' all this, with stiffening rental terms, has raised a storm of exhibitor protests.

"Unless all major distributors can definitely assure exhibitors of a steady flow of product at 'let-live' terms the exhibitors cannot afford to stick their necks out. Any campaign must be backed up with good product on the screen. Dollars we all need, goodwill we must have, and Movietime U.S.A. must be for all and not just for the benefit of a few."

## Mayer-Kingsley Acquires Eight Foreign Films

Arthur Mayer and Edward Kingsley, Inc., have acquired eight new foreign films for distribution here during the 1951-52 season, Edward L. Kingsley, vice-president, has announced in New York. The films are: "The Forgotten Ones," Mexican; "Life Begins Tomorrow," "Les Casses Pieds" and "Les Enfants Terribles," French productions, and "David," "The Undeclared," "Brighton Rock" and "The Magic Garden," British features. "The Magic Garden" was filmed in South Africa. Several of the films won awards at European film festivals.

## Souvaine-Astral Deal

Astral Films Ltd., of Canada, has acquired the exclusive distribution rights in Canada to all releases of Souvaine Selective Pictures, it was announced in New York this week. Astral's first release under the deal will be Lou Bunin's "Alice in Wonderland," set for Christmas distribution.



A SPECIAL  
SERVICE FOR  
EXHIBITORS...

... DESIGNED  
TO HIGHLIGHT  
CURRENT AND  
CHOICE PRODUCT

# THE BOOKING OF THE WEEK

## *The* **MAGIC FACE**

### THINGS YOU'LL WANT TO KNOW

#### TYPE OF STORY:

Chapman's synopsis

#### CAST:

Luther Adler  
Patricia Knight

#### RUNNING TIME:

99 minutes

#### HIGHLIGHTS:

War Correspondent William L. Shirer introduces real facts behind love nest murder of Hitler. Small explanation and exciting ad campaign put this in exceptional class. Columbia offers \$10,000 reward to "first person disproving this amazing impersonation." Check on personal appearance of \$10,000 bill for your lobby.

#### RELEASE DATE:

in release

#### DISTRIBUTOR:

Columbia

SAMPLE  
NEWSPAPER  
AD

**SEE**  
**LOVE NEST SLAYING  
OF ADOLPH HITLER**  
—AFTER SHAMELESS CHAMPAGNE PARTY!

The last days and wild nights of Berlin, world sin center, when Hitler's favorites got away with murder... and worse!

*The*  
**MAGIC FACE**

HITLER'S WOMAN TELLS ALL—and COLUMBIA PICTURES WILL PAY \$10,000 to the first person who can authentically disprove this amazing impersonation!

starring  
**LUTHER ADLER • PATRICIA KNIGHT**  
Written and Produced by MORT BRIGMAN and ROBERT SMITH • Directed by FRANK TUTTLE • As told to WILLIAM L. SHIRER • A COLUMBIA PICTURE



# CANADA PLANS *Salesmen* ALL-OUT DRIVE *Back Deal*

## Industry Council Votes to Match Movietime U.S.A. With National Campaign

**MONTREAL:** The Canadian film industry will launch a national campaign similar to Movietime, U.S.A. some time before April, 1952, according to a unanimous resolution adopted here last week at the third annual conference of the Motion Picture Industry Council of Canada.

The decision followed the report by Charles S. Chaplin, United Artists general manager in Canada, and chairman of publicity for the Boxoffice Promotion Committee. The decision for the campaign—described as the “most pretentious” project ever undertaken by the Canadian industry—was made despite good business conditions in 1950 and 1951. The starting date of the campaign and its duration is still to be decided by the Promotion Committee headed by J. Arthur Hirsch, president of Consolidated Theatres.

Proposed plans for the national project include:

1. Placing a series of newspaper ads in the press of key cities as well as smaller centers.
2. A cross-country tour of a mobile traveling exhibit or museum depicting the history of motion pictures. This unit to include projection facilities for the showing of a special subject—similar to “The MGM Story”—to be produced in collaboration with all companies represented in Canada.
3. A nationwide movie poll with the public voting for the best pictures and stars of 1951 by coupons made available in retail stores as well as theatres.
4. Climax of the campaign will be a nationally-broadcast dinner with the winning producer and stars in attendance to receive their Canadian awards.

Active on the publicity section of the Promotion Committee are: Hye Bossin, editor, *Canadian Film Weekly*, Toronto; Tom Cleary, advertising-publicity director, Consolidated Theatres, Montreal; Sam Glazier, Canadian publicity director, 20th Century-Fox, Toronto; Larry Graburn, advertising-publicity director, Odeon Theatres of Canada, Toronto; Ray Lewis, publisher, *Canadian Moving Picture Digest*, Toronto; James R. Nairn, public relations director, Famous Players Canadian, Toronto; P. Anthony Ranicer, Canadian publicity director, Warners, Toronto; Larry Stevens, publicity director, International Film Distributors, Toronto; Fred C. Dillon, executive secretary, Canadian Motion Picture Distribu-

tors Association, Toronto; Irving Herman, Canadian publicity director, United Artists, Toronto; Winn Barron, Canadian publicity director, Paramount, Toronto, and Dewey Bloom, Canadian publicity director, MGM, Toronto.

The Council also agreed to cooperate fully with the Government in its rearmament program. Screens of motion picture theatres are being made available to present a special four-minute short, “Not So Dumb Animals,” which urges the Canadian people to buy Government Bonds.

The decision was made following an address by Herbert Richardson, deputy secretary of the Bank of Canada.

## Universal Holds Second Meeting of Bookers

The second of four regional meetings of Universal bookers and office managers was held at the Hotel Drake in Chicago late last week, with Irving Sochin, assistant to C. J. Feldman, domestic sales manager, presiding and F. T. Murray, manager of branch operations, handling the discussions of procedures. Attending were bookers and office managers of the Chicago, Cincinnati, Des Moines, Detroit, Indianapolis, Kansas City, Milwaukee, Minneapolis and Omaha exchanges. The final two meetings will be held in St. Louis next Friday and Saturday at the Sheraton Coronado, and at the Ambassador Hotel in Los Angeles October 19-20.

## DECCA IS REPORTED BUYING 125,000 UNIVERSAL SHARES

**HOLLYWOOD:** Talks looking to the purchase by Decca Records of 125,000 shares of Universal Pictures common stock from William Goetz and Leo Spitz, studio operating heads, reportedly were nearing the agreement stage this week.

The purchase price was reported to be in the neighborhood of \$2,000,000. Milton Rackmil, president of Decca, also has purchased a large number of Universal shares on the open market. Should the deal go through, it would make the record company the largest single holder of Universal stock, rivaling J. Arthur Rank, who currently holds the largest block of stock, 134,375 shares. It is reported that, if agreement is reached, Decca will eventually propose a merger plan with Universal.

Although this was denied in New York, reports persisted here that Mr. Spitz is planning to resign his studio post for reasons of health. His contract with Universal still has more than a year to run. Mr. Goetz will continue to head production. Neither man is a director or officer of Universal, but Decca is expected to obtain representation on the Universal board on coming into ownership of approximately 11 per cent of the outstanding Universal stock.

One of the conditions of the deal is said to be that Decca will not let the stock transfer interfere with the management of the company. This would enable Mr. Goetz and Mr. Spitz to realize capital gains on their investment. Nate J. Blumberg, Universal president, is conducting the negotiations with Decca in New York. Mr. Goetz and Mr. Spitz received their Universal stock holdings in 1946 when Universal took over their International Pictures.

**OMAHA:** Salesmen delegates attending the national convention of the Colosseum of Motion Picture Salesmen of America at the Hotel Fontenelle here this week unanimously approved the new \$7 weekly pay rise agreement. The Colosseum also pledged itself to raise \$100,000 for an emergency fund.

The agreement with the eight companies involved also provides for a \$1 per day increase in on-the-road expenses for the salesmen.

Ross Williams of Cincinnati was elected president of the salesmen's union. He pledged himself to “the consolidation of the strength of the Colosseum and toward its progress as a stabilizing factor in the industry.”

Action on possible affiliation with a national labor organization, such as the United Mine Workers or the IATSE, failed to materialize at the convention. David Beznor, general counsel for the Colosseum, reported that the 85 delegates attending the meeting had indicated that the “welcome mat” was out for any member of the Chicago lodge who wished to return to the national body. The Chicago group recently formed a separate union in protest against the terms of the new wage agreement.

The convention went on record to offer to United Artists and Monogram a contract identical with the one approved for Columbia, MGM, Paramount, RKO Pictures, Republic, Twentieth Century-Fox, Universal and Warners. Atlanta was chosen as the site for the Colosseum's 1952 convention. Mr. Beznor was instructed to continue contract talks with Robert L. Lippert.

# The Lady Played Games with a Gambler...

and **LOST...**

and **LOST...**

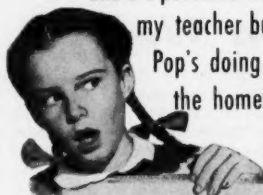
and **LOST...**



**I.O.U.**

7 weeks of  
my life—*Evie*

She's s'posed to be  
my teacher but  
Pop's doing all  
the homework!



She didn't have  
the money...  
but she had the  
cutest collateral  
in town!

UNIVERSAL-INTERNATIONAL presents

Linda

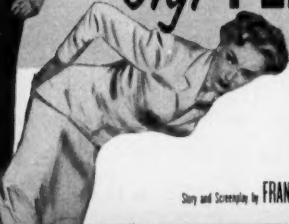
**DARNELL**

Stephen

**MCNALLY**

Gigi

**PERREAU**



## "The Lady Pays Off"

with **Virginia FIELD**

Story and Screenplay by FRANK GILL, JR. and ALBERT J. COHEN • Directed by DOUGLAS SIRK • Produced by ALBERT J. COHEN



**U-I...THE BIGGEST THING IN BUSINESS TODAY!!**

# DENVER SCORES SERIES TV HIT

## **Broadway Theatre Is Sole Telecaster; City Lacks TV; House Is Packed**

**DENVER:** The combination of the World Series and television made a neat double attraction here this week for John Wolfberg's Broadway theatre, the only house in the nation to carry the World Series on theatre television.

The event was made even more notable by the fact that Denver has no television service as yet. The Series telecasts were picked up from the transcontinental microwave link, which passes through Denver, and relayed to the theatre by closed-circuit wire.

### **Admission Free**

Admission at the Broadway was free, but tickets had to be obtained at a local bank in advance to avoid "ganging up" at the theatre box office. The house, which only seats 1,500, was jam-packed for every one of the Series games.

The Broadway, equipped with Video Film equipment sold by National Theatre Supply, got off to a poor start when Ford Frick, Baseball Commissioner, turned thumbs down on presentation of the Series at the Broadway. He explained that the question of theatre television had "too many angles to it" to decide right now.

Approximately 50,000 Denverites did see the telecasts of the first series games at receivers placed at the Brown Palace and Cosmopolitan Hotels, which had some 80 sets in the lobbies, on adjacent walks and in private rooms, all tuned to the game.

The Broadway got its break Saturday, at just about game time, when a wire came through from Mr. Frick, authorizing the pickup. Thinking the wire a possible hoax, the telephone company paged Mr. Frick at the Polo Grounds in New York and got his go-ahead. The Broadway started presentation of the game with the third inning.

It was reported that a discussion between Amram F. Myers, Allied general counsel, and the Justice Department saved the day for the Broadway.

### **Wide Coverage Nationally**

The Series telecasts attracted large and devoted audiences over the entire country throughout the week. The newsreel companies did not send out "specials," but made arrangements to get the reels with the game coverage to the theatres a day early.

As RCA in New York this week started public demonstrations of its compatible color television system, it became known that the shipment here of a unit of the Eidophor system from Zurich, Switzerland, would be delayed because of minor technical changes and the problem of carting and booking transportation. The equipment

projects color with the aid of the CBS color system.

The Eidophor, Swiss-developed large-screen unit in which Twentieth Century-Fox has an interest and which it will build for the Western Hemisphere, should arrive in New York in November.

In the midwest, United Paramount Theatres' midwest television circuit cancelled a football game last week, partly because of the general interest in the World Series and partly because of the weak earlier showings of football on the theatres' screens. There will be no football presentation again this Saturday, but the games will again appear in a week in the five UPT midwest theatres, three of which are in Chicago. Two more UPT theatres, in St. Paul and in Hammond, Ind., probably will be added to the circuit.

## **Anglo-U.S. Pact to Be Signed Here Oct. 17**

The new Anglo-American film remittance agreement will be signed in Washington October 17, it was announced this week. Sir Frank Lee, permanent secretary for the Board of Trade, will come to the U. S. to sign the pact. Joyce O'Hara will represent the Motion Picture Association of America and Ellis G. Arnall the Society of Independent Motion Picture Producers. The agreement provides for continued basic remittance of \$17,000,000 annually, plus a bonus for British production, set at 33 per cent, and a \$4,000,000 guarantee from Eady Plan revenue. It has been estimated that, with good pictures and continued high attendance, the Americans may be able to take out \$27,000,000 during the first year of the two-year pact.

## **Supreme Court to Rule On Hughes Stock Sale**

Whether or not Howard Hughes must sell his trustee RKO Theatres stock will be ruled on by the Supreme Court. In its first session of the 1951-52 term, the high court said it would hear the appeal from a New York Statutory Court decree ordering Mr. Hughes or the trustee to sell the stock within a certain period. The order provided that if Mr. Hughes does not sell his stock by February 20, 1953, the trustee would have to sell it by February 20, 1955.

## **UPT-ABC Hearings January 15**

Hearings on the proposed United Paramount Theatre-American Broadcasting Company merger will be held in Washington January 15 before an FCC examiner, it was announced in Washington Wednesday. At the same time the FCC will consider whether past anti-trust law violations should be considered in connection with film companies which apply for licenses.

## **WHAT NEXT? IS TV'S PROBLEM**

A milestone in the evolution of that sprawling infant television was marked last Sunday in the columns of the *New York Times*. Jack Gould, radio and television columnist, started his weekly piece thus:

"What . . . has happened to television. . . . A faithful viewer hardly can help noticing that the general quality of TV offerings is on a downward trend and that the factor of repetition is constantly growing more acute. Something definitely has gone wrong."

" . . . The novelty of TV is wearing off for both broadcaster and viewer alike. This is the first season that television has been forced to do what it has done before. . . . Last year there were premieres almost every night, this year all the good time has been sold to the attractions with which the viewer was familiar 12 months ago. . . . The day of the great excitement in TV programming has passed."

## **Equipment Men Meet**

**LOS ANGELES:** The joint three-day convention of the Theatre Equipment & Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association was scheduled to open here on Thursday of this week at the Ambassador Hotel. The opening of the annual convention was preceded Wednesday by a meeting of the board of TEDA.

The schedule for the first day of the convention calls for a board meeting of TESMA Thursday morning, followed by an afternoon business session. TEDA has two business sessions scheduled for the day. Oscar F. Neu, TESMA president, and Ray G. Colvin, TEDA executive director, were to preside at an all-industry luncheon. A program of special events was scheduled for the delegates' wives.

Otis Harvey, Rilea Doe, Nathan D. Golden and Peter Mole were among the speakers slated to address Friday's business forum, which was to be followed by a round table conference featuring Nash Weil, Ken Douglas, Tom Shearer, Howard Herbert, William Gedris and William Stober. Mr. Neu was to act as moderator. The Friday meetings were to be followed by the annual banquet, preceded by a cocktail party sponsored by National Carbon Company.

On Saturday, October 13, both organizations have concluding business meetings scheduled. A "movie ranch party and chuck wagon dinner" is the last event on the convention schedule.

## **Build Florida Drive-in**

A new outdoor theatre is being built in Jacksonville, Fla., by Joseph Ripley, local contractor. The new theatre is expected to be ready within three months.

## Engineers Stress New Techniques

**HOLLYWOOD:** New developments in magnetic recording, three-color cinematography, theatre television, high-speed photography, color television and three-dimensional pictures will highlight the agenda of the 70th semi-annual convention of the Society of Motion Picture and Television Engineers here October 15-19.

Companies sending speakers to the meeting include RCA, American Broadcasting, Eastman Kodak, General Motors, Paramount Pictures, Columbia Broadcasting, Westrex, Cinecolor, Ansco, Altec, Consolidated Laboratories, General Precision Laboratories, Twentieth Century-Fox, National Carbon and Du-Art Labs.

Still other speakers will come from the U. S. Navy, Stanford Research Institute, Pennsylvania State College, the national Film Board of Canada, and other civic, educational and cultural organizations.

The role of highspeed photography in research and development now being carried out by both government and industry as part of the national defense effort will be spotlighted at two special sessions of the convention, according to Peter Mole, SMPTE president.

The Tuesday evening session will be devoted to color television and will embrace reports by Harry Lubcke of Hollywood; Richard S. O'Brien of CBS; D. E. Foster of Hazeltine Research, and William E. Evans of Stanford Research Institute. The society's semi-annual banquet and dance will be held at the Hollywood Roosevelt Wednesday night.

## Technicolor To Expand

**HOLLYWOOD:** Technicolor has appropriated \$2,000,000 for an expansion program which will be carried out in two stages and without outside financing, Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation, announced last week.

Stage one will increase the Technicolor capacity by about 60,000,000 feet of positive prints per year, and it should be in operation early in 1952. Stage two is expected to boost the Technicolor capacity by another 140,000,000 feet of positive prints annually.

Upon completion of the entire expansion program, Technicolor's current capacity of approximately 400,000,000 feet a year will be increased by about 50 per cent, to about 600,000,000 feet per year.

Dr. Kalmus said completion of the second stage depended entirely on the ability of Technicolor to obtain permits for the required materials and construction. He com-

## VARIETY CLUB ASKS HOSPITAL AID AT TORONTO CONVENTION

**TORONTO:** Plans for all the tents to participate more fully in the Christmas salute to the Will Rogers Hospital at Saranac Lake, N. Y., were discussed at the fourth semi-annual convention here of Variety Clubs International last week, attended by 65 delegates.

It was stated that with the full cooperation of each tent it is hoped to raise \$175,000 required for the operation. Helping to raise the amount would be the "mile-long Christmas card" campaign seeking contributions of "a penny to a million dollars."

Marc J. Wolf, International Chief Barker, who presided at the conference, announced projects undertaken by Variety's two newest tents. In Tokyo the barkers have taken over an old warehouse and turned it into a large dormitory, for the benefit of more than 700 orphans. In London, Variety Club members are directing their efforts toward the restoration of children's playgrounds bombed during the war. The Toronto tent—which sponsors Variety Village, a vocational school for crippled children—played host.

Delegates were welcomed by Toronto chief barker Jack J. Chisholm and Mayor Hiram C. McCallum. Reports were heard from Jack Beresin, Philadelphia, first

assistant chief barker; George C. Hoover, Miami, second assistant chief barker; Murray Weiss, Boston, property master; George Eby, Pittsburgh, dough guy, and Col. William McCraw, Dallas, executive director.

Col. McCraw urged each tent not to neglect the public relations phase of Variety's program. Sam Switow, Louisville, national exhibition chairman, and Ned Shugrue, campaign director of the Christmas salute to the Club's Will Rogers Hospital, outlined details of the forthcoming drive, and Nathan D. Golden, Washington, chairman of the heart committee, explained how each tent could benefit from the copper salvage drive, undertaken by Variety to aid the American Government in its defense program.

Climax of the meeting was the closing dinner. Guest speaker Paul Martin, Minister of National Health and Welfare in the Canadian Government, who was introduced by John J. Fitzgibbons, international foreign committee representative and past chief barker of the Toronto tent.

It was also announced that Mr. Wolf and Mr. Chisholm have been invited to meet the Duke of Edinburgh when the honorary member of the London tent visits Toronto October 12 with Princess Elizabeth on their North American tour.

mented that "the whole expansion program is in keeping with the policy of Technicolor to give the best possible quality in color with ample capacity for prompt deliveries and at the best possible prices consistent with current industrial conditions."

He also said Technicolor would keep reducing prices "from time to time when increased volume or savings in manufacturing costs and other conditions permit."

### RKO Sets Re-Release for Disney's "Snow White"

Walt Disney's "Snow White and the Seven Dwarfs," his first full-length cartoon feature, originally released in 1938, will be re-released in February of next year, Robert Mochrie, RKO Radio vice-president and general sales manager, reported in New York last week. The picture was first released in 1944. A large budget is being set aside for national and trade advertising to back up the reissue, Mr. Mochrie said.

### Reade Leases House

Walter Reade announced last week that he has assumed operation and management of the Arcadia theatre, on New York's east side, on a long term lease from the Lydia Theatre Corporation, owners of the Arcadia property. The theatre will be completely refurbished before it reopens with a policy of long-run films.

## Kramer to Do "Roosevelt"

The rights to film the life story of Franklin Delano Roosevelt have been granted to independent producer Stanley Kramer, the widow of the late President announced in Hyde Park, N. Y., last week.

Mr. Kramer will make the film for Columbia release. According to the arrangement, Mrs. Roosevelt will collaborate on the film with the producer. It will be at least three years before the picture comes to the screen, Mr. Kramer said, pointing out that intensive research lies ahead.

The film rights to the Roosevelt story had been eagerly sought since the President's death. Mrs. Roosevelt specified that five years should elapse between her husband's death and the production of a screen biography.

In announcing the arrangement, Mrs. Roosevelt said, "I am happy that Mr. Kramer will be the one to produce this picture. . . . I have great confidence in his honesty and integrity as well as his ability." Mr. Kramer, in turn, said he considered it "a personal dedication" to make the film on "the most important of all American subjects for the screen."

The Jaffe Agency represented Mrs. Roosevelt in the negotiations.



# British CEA Fights Eady Plan Policy

by WILLIAM PAY

LONDON: Exhibitor opposition to the working of the Eady Plan is mounting throughout the country. Opinion in Cinematograph Exhibitors' Association branches has lately hardened against three main points:

1. The decision of the General Council of the CEA to commit the association for three years of the Eady Plan.

2. The refusal of the British Film Producers Association to agree to the exhibitors' proposal to increase the minimum exemption figure from £125 to £150 gross.

3. The independents not being given the opportunity to book the British films they are helping to subsidize.

At a recent Scottish branch meeting, Sir Alexander King, leading independent exhibitor, attacked the General Council's decision and said that, as far as his theatres were concerned, he would not be bound for more than 12 months on the Eady scheme. The branch subsequently passed a resolution to that effect.

C. P. Metcalfe, at the Leeds branch meeting, moved that "if the BFFA does not accept the CEA's proposal that cinemas whose takings do not exceed £150 gross in any one week should be excluded from the voluntary levy under the Eady scheme, then the Association should advise those members affected to decline to pay the levy."

President Harry Mears expected a stormy session at the General Council meeting this week. That day too, the four trade associations were to meet to again try and persuade the producers to increase the exemption figure. Sir Henry French, BFFA director-general says he is not convinced as yet that there exists good reason for any such action.

Harold C. Drayton, chairman of British Lion Film Corporation, has told stockholders at the company's annual meeting that next March would show whether there was a future for the company or not. "This year is the testing time and the company should be able to show a profit in April, 1952," he said. He pointed out that the Eady plan had only been in operation for six months but if there was no change in the habits of the cinema-going public, benefits would be more than £500,000. The company now has a new agreement for distribution in the U. S. Dollar revenue last year ran to £358,000 and this year already totaled £107,000, he disclosed.

The premiere of G.F.D.'s "High Treason" has been postponed until after the General Election "so that there shall be no possible criticism of political bias." The opening has been changed from October 18 to October 26.

## IN NEWSREELS

**MOVIE-TONE NEWS, No. 81**—Giants win pennant; first game against the Yanks. British quit Iran; problem goes to UN. New York's mayor visits Sicily. Look magazine takes a look at Movietime U. S. A.

**MOVIE-TONE NEWS, No. 82**—Elizabeth flies ocean for tour of Canada. Ridgway agrees to resume Korea talks with Reds. Iranian premier arrives in New York. President Truman meets Movietime stars. The World Series.

**NEWS OF THE DAY, No. 211**—World Series. UN faces critical issue on Iran. Overseas home for Gen. Eisenhower. Gen. Bradley reports on Korea. Look magazine takes a look at Movietime U. S. A.

**NEWS OF THE DAY, No. 212**—Princess Elizabeth visits Canada. Marines take Korean hill by helicopter. British quit Iran. Iranian Premier here. Truman lauds Movietime U. S. A. World Series highlights. Tigers sink Navy.

**PARAMOUNT NEWS, No. 14**—Look magazine pays tribute to Movietime U. S. A. Play-off between the Giants and Dodgers. The first game of the World Series gets under way at Yankee Stadium.

**PARAMOUNT NEWS, No. 15**—Report from Korea. Mossadegh arrives. Elizabeth and Philip in Canada. Truman greets Movietime stars. Michigan State vs. Ohio State. Princeton-Navy.

**TELENEWS DIGEST, No. 48-B**—Red A-bomb exploded. Korea: new methods of warfare. Munich: October festival of music, malt and merriment. First game of the World Series.

**TELENEWS DIGEST, No. 41-A**—Offensive by UN in Korea. Tories speak out in British elections. Texas A. & M. vs. Oklahoma. World Series.

**UNIVERSAL NEWS, No. 487**—Giants and Dodgers in playoff game. First game of the World Series at the Yankee Stadium. Look magazine looks at Movietime U. S. A.

**UNIVERSAL NEWS, No. 488**—Iran crisis. Movietime U. S. A. World Series tied up. Michigan State vs. Ohio State.

**WARNER PATHE NEWS, No. 16**—Giants-Dodgers playoff. World Series. Germany: balloon message sent by Freedom Train. UN discusses Iran crisis. New home for Gen. Eisenhower. Look magazine looks at Movietime U. S. A.

**WARNER PATHE NEWS, No. 17**—Elizabeth and Philip arrive in Canada. First victory for helicopter. Mossadegh arrives in U. S. London: Abadan oil workers leave Iran. Gen. Collins meets Ike in Europe. Movietime stars begin tour; visit Truman. Princeton tops Navy. Illinois beats Wisconsin.

## "A Place in the Sun" Opens in Washington

Washington, D. C., society turned out October 8 for a well-publicized premiere of George Stevens' "A Place in the Sun" at the Trans-Lux theatre. The beneficiary of the opening was the Crusade for Freedom, currently raising funds to fight Communism behind the Iron Curtain. Drew Pearson was master of ceremonies. Elizabeth Taylor, one of the stars of the Paramount picture, attended the opening, followed by a cocktail party arranged by Mrs. Fred M. Vinson, wife of the Chief Justice, and Mrs. Morris Cafritz, chairman of the program committee. The guests included a group of wounded Korean war veterans from Walter Reed Hospital. The Air Force Band provided music for the klieg-light premiere.

## Rate 20th-Fox Financial Report Industry's Best

Twentieth Century-Fox's annual report for the past year has been rated the film industry's best in the *Financial World* survey of annual reports. The bronze "Oscar of Industry" will be presented to the company at an awards banquet at the Hotel Statler, New York, October 29. United Paramount Theatres was runner-up.

## U.A. Sets 7 Releases

United Artists will put seven major productions into national release between October 15 and the end of the year, bringing the total released by the company in 1951 to 47.

The seven pictures, in order of their release, are "Hotel Sahara," October 15; "Mr. Peek-A-Boo," October 21; "Tom Brown's School Days," November 2; "Fort Defiance," November 9; "The Lady Says No," November 16; "A Christmas Carol," November 30, and "The Big Night," December 7.

"Hotel Sahara" stars Yvonne De Carlo and is a J. Arthur Rank presentation; "Mr. Peek-A-Boo" co-stars the French comedian, Bourvil, and English star, Joan Greenwood. UA will step up the release tempo in November, putting out a picture a week. "Tom Brown's School Days" co-stars young John Howard Davies and Robert Newton; "Fort Defiance," a Western, stars Dane Clark. It is followed by "The Lady Says No," a comedy teaming David Niven and Joan Caulfield.

"A Christmas Carol," the Dickens classic starring Alastair Sim, heralds the Christmas season. "The Big Night," produced by Philip A. Waxman, is a drama starring John Barrymore, Jr.

## Legion Reviews 8 New Films, Approves Seven

The National Legion of Decency approved seven of eight new films reviewed this week. Placed in Class A-1, morally unobjectionable for general patronage, were: "Leave It to the Marines" and "The Whip Hand." Rated morally unobjectionable for adults and put in Class A-2, were: "Bannerline," "Chicago Calling," "Close to My Heart," "A Dead Woman's Kiss" and "The Lavender Hill Mob." "Let's Make It Legal" was "deemed morally objectionable in part for all and placed in Class B because, 'it reflects the acceptability of divorce' and contains a 'light treatment of marriage.'"

## FCC Rejects F & M Plea To Intervene in Merger

WASHINGTON: Federal Communications Commissioner George E. Sterling last week turned down the application of five theatre companies—four of them affiliated with Fanchon and Marco—to intervene in the hearings on the proposed merger of United Paramount Theatres and the American Broadcasting Co.

The F. and M. group immediately served notice that it would appeal the decision to the full Commission. The FCC will pass on the case without another hearing.

Commissioner Sterling issued his ruling after attorneys for the FCC staff opposed the intervention. Russell Hardy, speaking for the F. and M. companies, supported the intervention request.



## LATE FEATURE REVIEWS

### Two Tickets to Broadway

**RKO—Song and Dance**

Not since the Fred Astaire classics has such a picture come from the RKO studios, and "Two Tickets to Broadway" can stand the comparison. It's a light-hearted, charmingly nonsensical musical about a small town girl who finds love, success and excitement on Broadway. The only difference is that, where at one time it was the theatre or Hollywood which gave the youngsters a break, today talent-hungry television is the benefactor.

"Two Tickets to Broadway" is full of the kind of stuff that makes the box office sing to the tune of many dollars. Photographed in excellent Technicolor, its cast gives the eye something to marvel about. Smart dresses, colorful sets, stunning dance routines and a veritable deluge of tuneful songs make this one of the most lavish musicals of the year.

Tony Martin and Janet Leigh head a group of players who obviously enjoyed their stint in the picture, for its routines have a zip and zest that is contagious and their humor is fresh and unspoiled. The names for the marquee are all there—Gloria DeHaven, Ann Miller, Eddie Bracken, Barbara Lawrence and, a special treat for the old-timers, the comedy team of Joe Smith & Charles Dale.

Credit must go to director James V. Kern, who has kept things moving at a leisurely and yet agreeable pace, cleverly alternating moods and impressions. Martin is in excellent voice and makes a good partner for charming and beautiful Janet Leigh, who is seen singing and dancing with the ease and grace of a veteran. She and Martin make a romantic team.

Bracken is funny as the agent and Smith and Dale should get many laughs, for the script, written by Sid Silvers and Hal Kanter, has been kind to them. The screenplay is an unusually polished and intelligently-handled job which adds to the value of the picture. The many songs, headed by the Richard Rodgers-Lorenz Hart number, "Manhattan," well integrated and performed, fit perfectly into the setting. Miss Miller stands out with a dazzling tap-dance number. Bob Crosby registers in a takeoff number on his brother Bing.

Janet is given a rousing sendoff as she leaves Pelican Falls, Vermont, for Broadway. She runs into a group of showgirls fresh out of a job, and later meets Martin. Agent Bracken invents a TV job to get Martin and the girls to build a routine. Eventually, they get the job and Janet is the heroine of both Martin and Pelican Falls.

Seen at the Paris theatre, New York, where the preview audience frequently applauded individual numbers. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, November, 1951. Running time, 106 minutes. PCA No. 10942. General audience classification.

Dan .....	Tony Martin
Nancy .....	Janet Leigh
Narriet .....	Gloria DeHaven
Lew Conway .....	Eddie Bracken
Joyce Campbell .....	Ann Miller
Bob .....	Bob Crosby
Barbara Lawrence, Joe Smith, Charles Dale, Taylor Holmes, Buddy Baer, The Charivels	

### The Lavender Hill Mob

**U-I-Rank—A Merry Crime**

Once again the British picture-makers prove that gentle satire is their forte. The latest spoof of the British character is a merry comedy from the J. Arthur Rank Organization, released here by Universal-International. Alec Guinness, almost as familiar to the American marquee as to the British, gives a flawless characterization of a timid bank clerk who almost succeeds in committing the perfect crime.

Guinness lives in a middle class boarding house on Lavender Hill, London, hence the title. Reputed by his employers to be impeccably honest

after 20 years of faithful service, Guinness is, in fact, a criminal genius. With the help of a fellow boarder, Stanley Holloway, Guinness plans a daring robbery of a million pounds in gold bars. Thanks to carefully laid plans, the robbery is a success. Guinness, unsuspected by the police and his employers, is hailed as a hero for trying to foil the theft. During the day he operates with the Yard in giving descriptions of the criminals, while by night he is busy melting down the gold into souvenir Eiffel Towers for shipment to France. All goes well until a careless French clerk sells the towers as souvenirs. In a mad chase to retrieve the towers, which takes Guinness and Holloway to Calais, a girls' school and a police exhibit, the pair are discovered by the police. Holloway is captured, but the wily Guinness escapes to South America.

The story is told by Guinness, obviously a highly respected person, as he sits in a cafe in Latin America, dispensing largesse to one and all. He gets up to leave and it becomes apparent he is manacled to the English chap to whom he has been telling the story. The crime was not perfect.

"The Lavender Hill Mob" is funny in word and deed. The chase scene in which the confused London police force try to apprehend Guinness and Holloway is one of the funniest things of the sort since the Mack Sennett days. The art houses, where the Guinness brand of fun is sure fire, are sure to have a holiday with this picture. And while it is no doubt sophisticated, this light comedy could very well find favor in some neighborhood houses.

Michael Balcon produced and Charles Crichton directed. The bright screenplay was written by T. E. B. Clarke. The story, incidentally, is uncomplicated by romance or any other subplot.

Reviewed at the Universal screening room in New York. Reviewer's Rating: Very good.—TOM CANNING.

Release date, October 16, 1951. Running time, 82 minutes. PCA No. 15084. General audience classification.

Holland .....	Alec Guinness
Pendlebury .....	Stanley Holloway
Lackery .....	Sidney James
Alfie Bass, Marjorie Fielding, Edie Martin, John Saeuw, Ronald Adam, Arthur Hambling, Gibb McLaughlin, John Gregson, Clive Morton, Sidney Tafler, Frederick Piper, Peter Bull, Patric Doonan, Marie Burke, Audrey Hepburn, William Fox, Michael Trubshawe, Ann Hefferman, Jacques Brunius, Eugene Deckers, Paul Demel, Andrea Mandrinos, Cyril Chamberlain, Tony Quinn, Mosliere Kelsall, Christopher Hewett, Meredith Edwards, Patrick Barr, David Davies	

## ColumbiaNet \$1,498,000

Columbia Pictures this week estimated consolidated net earnings for the year ended June 30, 1951, of \$1,498,000, which compares to a net of \$1,981,000 for the same period ended June 30, 1950.

The company also gave its net profit for the second 1951 quarter, ended June 30, 1951, as \$531,000, compared to \$526,000 in the comparable period last year.

Per-share earnings for the 52 weeks ended June 30, 1951, was \$1.86 for the 654,311 shares of common stock outstanding as of that date. This compares to earnings of \$2.58 per share last year.

Earnings per share of common stock for the second 1951 quarter amounted to \$.71 after preferred stock dividends, calculated on the basis of the 654,311 shares of common stock outstanding June 30, 1951. This compares to a per share earning of \$.69 for the second quarter last year.

## Trade Policy Keynote of Allied Meet

Examination of current trade practices will take up at least 60 per cent of all activity at the forthcoming annual convention of Allied States Association at the Biltmore Hotel in New York, Wilbur Snaper, convention chairman, announced last week.

The meeting, which is open to all exhibitors, of Allied affiliation or not, is set for October 30 through November 1. Registration fees are \$25 for men and \$20 for women. Some 300 Allied and non-Allied registrants already are recorded by the convention committee, according to Mr. Snaper, who is also president of New Jersey Allied which will be host at the conclave.

The convention chairman made it understood that television will not be the convention's keynote. "We're interested first and foremost in seeing how we can improve theatre business," he said. He reported that all booth space for the trade show at the convention is already sold out.

Wednesday Truman Rembusch, Allied president, said that any non-member exhibitor would be welcome and that any exhibitor could feel free to raise any trade practice or other problem he chooses.

The convention schedule, including preliminary activities, is as follows: October 27, final meeting of the convention committee; October 28-29, Allied States board meetings; October 30, registration, convention luncheon with invocation by Francis Cardinal Spellman and addresses by presidents of the distribution companies, first open business session and keynote address; October 31, "film clinic" session, panel discussion featuring distribution and exhibition representatives; November 1, "film clinic," open forum, closing banquet.

### U. S. Moves Against TV Curbs By Organized Sports

**PHILADELPHIA:** The Government moved this week to end selective control of transmission of sports to outside audiences with the filing of an anti-trust suit here against the National Football League. The test anti-trust suit will determine whether football clubs, baseball clubs and other sporting leagues can agree among themselves to restrict broadcasting and televising of their sports events. The suit does not deal with cases where an individual promoter on his own decides to curb the telecast of an event, but only where several promoters agree on a general pattern of restrictions. Anti-trust chief H. Graham Morrison made it clear that the Government "considers all restrictions of this type—wherever imposed to be in violation of the anti-trust laws." If the suit is successful, action will be taken in similar cases. In that case the National Collegiate Athletic Association's program restricting college football telecasts would be affected.

# UNCLE BEN OF VIROQUA NPA Denies 60 YEARS A SHOWMAN 19 Projects For Houses

The week of October 21-27 is going to mark an important occasion in the little town of Viroqua, Wis. That's when Ben C. Brown, better known to young and old as "Uncle Ben," celebrates his sixtieth anniversary in show business.

Mr. Brown, who'll be hitting 80 by the end of next year, still takes a most active interest in Viroqua Theatres, in which he is a partner with Harry Melcher. True, he doesn't do much actual work any more, but there isn't a day when he doesn't get to the theatre to pick up his mail and walk around the downtown area, saying hello to old friends and handing out cigars in one of those warm, spontaneous gestures that characterize the man.

## Born in Same Town

If ever there was one to deserve the title "showman," Ben Brown is it. Born in Viroqua back in 1872, he has lived and worked there his entire life, devoting his talents and energy to bringing the best in entertainment to the town. In the evenings today he still gets down to the Temple theatre to say hello and shake hands with the customers, all of whom know and respect him.

In fact, "Uncle" Ben has become a sort of landmark around the town which he presented with its first motion picture show in 1908. There isn't a farmer in a 50-mile radius who doesn't know him. In a sense, Viroqua has plenty of reason to be grateful to its veteran exhibitor-showman. His great-grandfather, Moses Decker, was the founder of Viroqua. He erected a log hut on his arrival in 1846, acquiring the land by "squatters' sovereignty." Later he donated 40 acres of land to be divided for village lots.

Mr. Brown, in his youth very fond of the outdoors and a champion bicycle rider, graduated from the Viroqua high school with a class of eight students in 1891. He took over management of the Opera house that year, while working as a salesman in the C. C. Brown Co. furniture and music store. That was in the days when the legitimate stage was in its glory, and he succeeded in bringing to Viroqua a number of famous actors such as William Owen and John Dillon.

## Sure of Screen Future

When 1908 rolled around, and it became obvious that the moving picture show was the thing of the future, Mr. Brown embarked on this new branch of show business, confident from the very beginning that the motion picture would become the chief amusement for the millions.

At first, he showed his moving pictures at the Opera House, but when it became apparent that the facilities no longer were adequate, he established himself at the Star theatre in the Main Street Armory building. That was in 1917, and "Birth of a Nation,"



BEN C. BROWN

to the accompaniment of a 20-piece symphony orchestra, was one of his big hits there.

In 1922, when the Temple theatre was built, he showed his confidence in the future of the business by taking over its management. That took courage, considering that at the time there wasn't a hard-faced road in Vermont county over which people could travel to come and see his shows.

His confidence was justified. Attendance built steadily, and as road conditions improved, his theatre drew audiences from the surrounding country. In 1932, after giving up the management of the Temple, he purchased the Nash building and transformed it into a fine modern house. Vernon theatre corporation was born.

Mr. Brown still didn't neglect his responsibilities to the community, participating in its affairs and working ever enthusiastically and diligently to establish himself and his trade as an honored part of its commercial life. A talented musician with an ear for music and a gift for improvising, he was church organist. He also played the Wuritzer pipe organ at the Temple for many years at every performance.

"Uncle Ben" is a member of many clubs and has given unstintingly to every good cause, contributing time and money and the facilities of his theatres for benefit shows. All during his life, he has lent the weight of his prestige to all movements to improve Viroqua, and his two sons are following in their father's footsteps.

## TV Set Production Is Down Sharply in 1951

CHICAGO: Television set production this year is showing a sharp drop in comparison with 1950, according to a survey by the Television Shares Management Company. It is estimated that the set producers will turn out 5,300,000 receivers in 1951 as against 7,500,000 in 1950. RCA again will top the industry with 700,000 sets.

WASHINGTON: The National Production Authority this week made public a list of denied construction applications, including 19 for theatre projects and four for television studios.

NPA said the applications were for permission to begin construction in the fourth quarter, and were turned down due to the shortage of key materials. "The denial action on the part of NPA covers only the fourth quarter of 1951, and these applicants are permitted to refile if they so desire for allotments in subsequent quarters," the agency emphasized. "All applications for allotments for the first quarter of 1952 should be filed as quickly as possible."

Largest theatre project denied was a \$322,000 theatre proposed by Fox Greater Theatres, Inc., for Denver. Here are the other theatre and film industry projects turned down by NPA:

Philip W. Mader, Bloomfield, Conn., drive-in, estimated cost, \$38,485; R. M. Kennedy, Birmingham, Ala., theatre, \$74,590; Martin Theatres of Fla., Inc., Panama City, Fla., theatre, \$162,000; Stockton-Whitley Davin & Co., Jacksonville, Fla., motion picture building, \$50,000; Martin Theatres of Ga., Inc., Columbus, Ga., drive-in, \$71,000; J. J. Davis, Augusta, Ga., drive-in, \$7,000; A. D. Arnold, Aiken, S. C., drive-in, \$7,000.

Also: Amon L. Sanders, Lincoln, Neb., drive-in, estimated cost, \$64,875; Sam Pasqua, Gonzales, La., drive-in, \$13,000; Tri-State Theatres, Magnolia, Ark., drive-in, \$45,000; Utica Square, Inc., Tulsa, Okla., theatre, \$33,472; Robert E. Coleman, Austin, Tex., theatre, \$40,400; Colorado Amusement Co., Colorado City, Tex., drive-in, \$31,800.

Also: Tri-State Theatres, \$45,000 drive-ins in Pittsburg and Atlanta, Tex.; Atlas Theatre Corp., Denver, Colo., theatre, \$36,000; Northern Arizona Theatres, Inc., Flagstaff, Ariz., drive-in, \$25,000; and Otis L. Branson and Stone J. Burris, Winslow, Ariz., drive-in, \$10,000.

The four television projects disapproved were: a \$1,150,000 television studio for Allen B. DuMont Laboratories in New York; a \$230,000 studio for CBS in New York City; a \$169,200 studio for Fort Industry Co., in Detroit; and a \$5,330,000 studio for the Vine St. Realty Corp. in Los Angeles.

## Managers Shifted

Tri-States Theatre Corporation has announced three changes in managers in its eastern district. Byron Waltz, manager of the Esquire theatre, Davenport, goes to the Rocket theatre, Rock Island, replacing David Kerr who has resigned. William Haver goes in as manager of the Esquire, and Harry R. Moore becomes City Manager of Tri-States Theatres and properties in Cedar Rapids, replacing Francis Gillon who has resigned to go with radio station KWCR.

# Victory for Industry on New Tax Bill

WASHINGTON: The film industry last week won two major victories in the 1951 tax bill.

In the first place, exhibitors won their battle to tone down the original house provision exempting film showings and other entertainments by non-profit groups from the admissions tax. House-Senate tax conferees accepted virtually unchanged the far more restrictive language voted by the Senate on this point.

## Victory for Studios

The second victory went more to the studios. That came when the tax conferees voted to exempt from Federal excise taxation all raw stock and other film and equipment which can be figured as a "cost of doing business."

The house provision on the admissions tax had emerged more or less as a "sleeper." The Ways and Means Committee voted to lift the tax from any entertainments of a long list of religious, charitable and educational groups.

Exhibitors woke up to the danger after the House had already passed the bill, and turned their steam on the Senate Finance Committee. The Finance Committee responded and toned down the House provision. This new language sailed through on the Senate floor, and was finally adopted by the House-Senate conferees.

As it now stands, the tax would remain on all film showings, even by religious, educational or charitable organizations. Operas, civic symphonies and several other types of entertainment would still be exempt under the Senate version, but there would be a much tighter definition of what constitutes "religious" or "educational" or "charitable" organizations, to minimize the danger of "fly-by-night" promoters.

Abram F. Myers, general counsel of Allied States Association and tax spokesman for the Council of Motion Picture Organizations, hailed the conference decision. He said the result was very "gratifying," even though he would have preferred concrete action to end the admission tax on regular motion picture theatres.

## See Saving of Millions

The conference action on the film and equipment excises will mean a savings of many millions of dollars a year for studios and other industry firms.

At present, the film tax is 15 per cent, the equipment tax is 25 per cent. The House voted to make both taxes 20 per cent but to exempt all "business cost" items—that is, any item which makes up the cost of doing business. The Senate rejected this approach, simply cut the equipment tax to 15 per cent, along with the film tax. The conferees accepted the entire House version.

# People in The News

STEVE BROIDY, president of Monogram-Allied Artists, arrived in London this week to meet with British exhibitors on release plans for three forthcoming Allied Artists features.

DICK PITTS, film editor and columnist on the Charlotte (N.C.) *Observer* for the past 16 years, and recently with COMPO, this week took over as executive assistant in charge of public relations and programming for the Theatre Owners of America.

SEYMOUR MOSES, MGM's managing director in Holland, is in New York for a combined business-pleasure visit. He will return to Holland in the middle of November.

VERNON ADAMS, former branch manager of the Warner Brothers exchange in Memphis, has been named general chairman of the joint convention of Allied Mid-South and Tri-States Theatre Owners, which will be held in Memphis October 15-17.

MYER P. BECK has been appointed eastern advertising and publicity representative for Philip A. Waxman Productions, Inc.

H. D. HEARN, veteran buyer and booker, has opened a branch of the Exhibitor Service Company, a buying and booking service for independent theatres, in Jacksonville, Fla. His partners are Tom LUCY and TOM JONES.

B. BERNARD KREISLER, executive director of the advisory unit for foreign films of the Motion Picture Association of America, returned to New York this week after conferences with film producers and government officials in England and on the Continent.

ROBERT KINGSLEY resigned last week from Telenews Productions, Inc., a company which he founded with JACK TOBIN, who resigned several weeks ago. Mr. Kingsley plans to act as a film production and cost consultant for concerns using motion pictures on television.

EARL YOUNG, manager of Malco Theatres, Jonesboro, Ark., has been named director of the 1952 March of Dimes campaign for Craighead County.

FRANK WALKER's current contract as head of MGM's record division, scheduled to expire in 1952, has been extended. C. C. MOSKOWITZ vice-president and treasurer of Loew's, Inc., announced last week.

JACK WREGE, assistant to NAT NATHANSON, United Artists Eastern-Canadian sales manager, has resigned to become a restaurateur in Rome, N. Y. He had been with UA since 1926.

ALBERT A. CHESNES has been appointed manager of Paramount Pictures' theatre television department. JACK HAMMER was appointed supervisor of theatre TV film processing.



On the desks of the "Pace-Makers" of this industry... The Herald is "part of the picture"

Florida State Theatres, Inc., executives, left to right: Guy A. Kenimar, general manager, maintenance; Howard Pettengill, publicity director; Jesse L. Clark, general manager, operations; Leon Netter, president; Joseph Deitch, manager, booking department; E. LaMar Sarra, public relations and legal counsel.

# RKO RADIO PICTURES *Trade Showings* OF THREE PRODUCTIONS

	DRUMS IN THE DEEP SOUTH		THE WHIP HAND		CRACK DOWN (Tentative Title)	
<b>ALBANY</b> Fox Screening Room 1052 Broadway	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 10:30 A.M.	Mon.	10/22 10:30 A.M.
<b>ATLANTA</b> RKO Screening Room 195 Luckie St., N.W.	—	—	Thurs.	10/18 10:30 A.M.	Mon.	10/22 10:30 A.M.
<b>BOSTON</b> RKO Screening Room 122-28 Arlington St.	Thurs.	10/18 10:30 A.M.	Thurs.	10/18 2:30 P.M.	Mon.	10/22 10:30 A.M.
<b>BUFFALO</b> Mo. Pict. Oper. Scr. Rm. 498 Pearl St.	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 3:30 P.M.	Mon.	10/22 2:30 P.M.
<b>CHARLOTTE</b> Fox Screening Room 308 S. Church St.	—	—	Thurs.	10/18 2:00 P.M.	Mon.	10/22 2:00 P.M.
<b>CHICAGO</b> RKO Screening Room 1300 S. Wabash Ave.	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 10:30 A.M.	Mon.	10/22 2:00 P.M.
<b>CINCINNATI</b> RKO Screening Room 12 East 6th St.	Thurs.	10/18 8:00 P.M.	Thurs.	10/18 9:30 P.M.	Tues.	10/23 8:00 P.M.
<b>CLEVELAND</b> Fox Screening Room 2219 Payne Ave.	Thurs.	10/18 2:30 P.M.	Thurs.	10/18 10:30 A.M.	Mon.	10/22 2:30 P.M.
<b>DALLAS</b> 20th Cent.-Fox Scr. Rm. 1802 Wood St.	—	—	Thurs.	10/18 2:30 P.M.	Mon.	10/22 2:30 P.M.
<b>DENVER</b> Paramount Scr. Rm. 2100 Stout St.	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 3:30 P.M.	Mon.	10/22 2:00 P.M.
<b>DES MOINES</b> Fox Screening Room 1200 High St.	—	—	—	—	Mon.	10/22 10:30 A.M.
<b>DES MOINES</b> Paramount Scr. Rm. 1125 High St.	Thurs.	10/18 1:00 P.M.	Thurs.	10/18 10:30 A.M.	—	—
<b>DETROIT</b> Blumenthals Scr. Rm. 2310 Cass Ave.	Thurs.	10/18 10:30 A.M.	Thurs.	10/18 2:30 P.M.	Mon.	10/22 2:30 P.M.
<b>INDIANAPOLIS</b> Universal Scr. Rm. 517 N. Illinois St.	Thurs.	10/18 1:00 P.M.	Thurs.	10/18 2:30 P.M.	Mon.	10/22 1:00 P.M.
<b>KANSAS CITY</b> Paramount Scr. Rm. 1800 Wyandotte St.	Thurs.	10/18 2:30 P.M.	Thurs.	10/18 10:30 A.M.	Mon.	10/22 2:30 P.M.
<b>LOS ANGELES</b> RKO Screening Room 1980 S. Vermont Ave.	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 10:30 A.M.	Mon.	10/22 2:00 P.M.
<b>MEMPHIS</b> Fox Screening Room 151 Vance Ave.	—	—	Thurs.	10/18 12:15 P.M.	Mon.	10/22 12:15 P.M.
<b>MILWAUKEE</b> Warner Screening Room 212 W. Wisconsin Ave.	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 10:30 A.M.	Mon.	10/22 2:00 P.M.
<b>MINNEAPOLIS</b> Fox Screening Room 1015 Curvie Ave.	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 10:00 A.M.	Mon.	10/22 2:00 P.M.
<b>NEW HAVEN</b> Fox Screening Room 40 Whiting St.	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 3:30 P.M.	Mon.	10/22 2:00 P.M.
<b>NEW ORLEANS</b> Fox Screening Room 200 S. Liberty St.	—	—	Thurs.	10/18 10:30 A.M.	Mon.	10/22 2:30 P.M.
<b>NEW YORK</b> RKO Screening Room 630 Ninth Ave.	Thurs.	10/18 10:30 A.M.	Thurs.	10/18 2:30 P.M.	Mon.	10/22 2:30 P.M.
<b>OKLAHOMA</b> Fox Scr. Rm. 10 North Leo St.	Thurs.	10/18 10:30 A.M.	Thurs.	10/18 2:30 P.M.	Mon.	10/22 10:30 A.M.
<b>OMAHA</b> Fox Screening Room 1502 Davenport St.	Thurs.	10/18 1:00 P.M.	Thurs.	10/18 10:30 A.M.	Mon.	10/22 1:00 P.M.
<b>PHILADELPHIA</b> RKO Screening Room 250 N. 13th St.	Thurs.	10/18 2:30 P.M.	Thurs.	10/18 10:30 A.M.	Mon.	10/22 2:30 P.M.
<b>PITTSBURGH</b> RKO Screening Room 1809-13 Blvd. of Allies	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 3:30 P.M.	Mon.	10/22 2:30 P.M.
<b>PORTLAND</b> Star Screening Room 925 N.W. 19th Ave.	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 10:00 A.M.	Mon.	10/22 2:00 P.M.
<b>ST. LOUIS</b> RKO Screening Room 3143 Olive St.	Thurs.	10/18 11:30 A.M.	Thurs.	10/18 2:30 P.M.	Tues.	10/23 2:30 P.M.
<b>SALT LAKE CITY</b> Fox Screening Room 216 East 1st St. South	Thurs.	10/18 1:30 P.M.	Thurs.	10/18 3:00 P.M.	Mon.	10/22 1:30 P.M.
<b>SAN FRANCISCO</b> RKO Screening Room 251 Hyde St.	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 10:30 A.M.	Mon.	10/22 2:00 P.M.
<b>SEATTLE</b> Jewel Box Screening Rm. 2318 2nd Ave.	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 2:00 P.M.	Mon.	10/22 2:00 P.M.
<b>SIOUX FALLS</b> Hollywood Theatre 212 N. Phillips Ave.	Thurs.	10/18 10:30 A.M.	Thurs.	10/18 9:00 P.M.	Mon.	10/22 10:30 A.M.
<b>WASHINGTON</b> Fox Screening Room 932 New Jersey Ave.	Thurs.	10/18 2:00 P.M.	Thurs.	10/18 10:30 A.M.	Mon.	10/22 10:30 A.M.

## Philip Marget, Exhibition Pioneer, Dies in Boston

Philip J. Marget, 70, president of Marget theatres and a philanthropist, died October 2 at Beth Israel Hospital, Boston, after an operation. He was a pioneer New England exhibitor, at one time operating a large circuit. At the time of his death he had houses in Chelsea, Mass., and Central Falls, R. I. He was a director of the Variety Club of New England and the Children's Cancer Research Foundation and was a past president and chairman of the board of the Jewish Memorial Hospital, Roxbury. Funeral services were held at Congregation Kehillath Israel, Brookline, of which he was a founder. He is survived by three daughters.

## Mrs. Nazera Zegib

**LORAIN, O.:** Mrs. Nazera Zegib, owner and operator of three theatres here and one in Vermillion, died in St. Joseph's Hospital here October 4. Mrs. Zegib was 54 and had been ill for a long time. She entered the theatre business after her husband, George, died in 1926. Mrs. Zegib is survived by two sons, two daughters, two brothers and a sister. Active in St. Mary's Catholic Church, Mrs. Zegib also belonged to the Knights of St. John, the Central Lorain Businessmen's Association and the Independent Theatre Owners of Ohio.

## W. W. McNatt

**W. W. McNatt, 64,** one of east Texas' best known theatre men, died in a hospital at Naples, Texas, October 1 after an illness of two months. He was co-owner of theatres at Daingerfield, Hughes Springs and Naples. Survivors include his wife; four daughters, a son and seven grandchildren.

## George Summers

**George Summers,** pioneer exhibitor of the Kansas City area and owner of the Royal theatre, Unionville, Mo., died there October 3. Mr. Summers had recently reopened the Royal after it had been destroyed by fire earlier in the year. He is survived by his widow.

## Harry D. Bogart, Jr.

**Harry D. Bogart, Jr.,** Farmerville, La., theatre owner, died in a Memphis, Tenn., hospital October 1 as a result of injuries sustained in an automobile accident last May. Mr. Bogart had been paralyzed since the accident. He is survived by his wife and a stepson.

## G. B. Frawley

**Gilbert B. J. Frawley, 65,** a former executive of the Paramount Pictures Corporation, died in Yonkers October 5, after several months' illness. Mr. Frawley had been with Paramount for 27 years at his retirement in 1945.

## Build New Drive-In

A 700-car drive-in theatre, which will also have 400-500 seats for open-air viewing, is being built for All State Theatres in Albuquerque, N. M.



# The National Spotlight

## ALBANY

The Colonial enjoyed healthy trade with "Tales of Hoffman". . . . The Crane, Schenectady, reopened under the new management of Alex Weiss with "Show Boat" and "Beaver Valley." Admission is 33 cents for adults, and 17 cents for children. Mr. Weiss also operates the Lincoln in Schenectady. The Crane, last operated by Jules Perlmuter, had been dark since June. . . . Only 250 turned out at Fabian's Grand for the exclusive telecast of the Notre Dame-Indiana game. . . . The telecasts and broadcasts of the National League baseball playoffs and World Series adversely affected matinee attendance. . . . The Palace advertised "Angels In the Outfield" on a "Money Back If You Are Not Satisfied" guarantee. Local critics thought it the best baseball picture yet made.

## ATLANTA

Playing at the downtown theatres: Art, "Tales of Hoffman," second week; Fox, "Force of Arms"; Loew's Grand, "Little Egypt"; Paramount, "The Prowler"; Rialto, "A Millionaire for Christy"; Roxy, "Under Age," and "Missing Daughter." . . . Visiting were: John Thompson, Family drive-in, Gainesville, Ga.; Bob Cannon, Lake City and Live Oak, Fla.; William Green, Palmetto, Palmetto, Ga.; Otis Hudgens, Starlite drive-in, Thomaston, Ga.; and Nat Williams, Interstate, Thomasville, Ga. . . . Douglas L. Jernigan, appointed assistant manager of the Rosetta, Miami, Fla. . . . Joe Alraira is the new assistant manager, Capital, Miami, Fla. . . . The Gateway Theatre's (Fort Lauderdale, Fla.) new manager is Ralph Wilson, and Harold Cummings, his assistant. . . . An injunction suit has been filed in circuit in Bradenton, Fla., by C. J. Joseph to stop the Bradenton Theatre Co. from operating the air conditioning system in the State theatre until the outlet is changed. Mr. Joseph claims that the hot air from the outlet enters his apartment.

## BALTIMORE

"Golden Horde" at Loew's off to a good start. "Saturday's Hero" at Hippodrome doing well. "A Place In The Sun" in second week holding above average. "David and Bathsheba" into fourth week at the New doing fair. "A Millionaire for Christy" at Town getting excellent reviews and garnering goodly share of patrons. . . . Morris Mechanic, New Theatre, has been elected to board of governors of Baltimore Convention Bureau. . . . David Crow, stage hand at Stanley theatre for past 20 years, died recently. . . . Crest theatre was robbed last week. Manager George Daransoll reported disappearance of a large safe from the office, containing \$120. . . . Ted Routson, Little Theatre manager and employee of I. M. Rappaport Theatres for the past 22 years, has resigned. Vincent Burns has been assigned as manager by I. M. Rappaport. . . .

Ray Lohr, Little assistant manager, has left for the service with Jack Sinnett replacing him.

## BOSTON

"The River" in its first week easily led the field with a capacity weekend business. This roadshow engagement at advanced prices looks like a long run. With holdovers in several other situations, downtown business was generally good. "People Will Talk" at the Astor held well in its second stanza. . . . The Cinema theatre, Framingham, situated in the new Shoppers World opened under the management of Smith Management Company, Philip Smith, president. The 1400-seat house attracted the attention of over 40,000 persons who came to view the shopping center. . . . A new position of advertising consultant to theatre managers has been established by Lockwood & Gordon Enterprises with Bob Reeves from Kansas City appointed to handle the new post. This is the only circuit of its size in New England to employ a man for the express purpose of advising theatre managers on the advantages of exploitation, publicity and local advertising.

## BUFFALO

Murray Whiteman, chief barker, Tent No. 7, Variety Club of Buffalo, back from the Toronto mid-year meeting of the International Clubs. . . . Charlie McKernan, Seneca theatre manager, trying out special matinees Wednesdays and Fridays in his big South Buffalo community house. . . . Elmer F. Lux, general manager, Darnell Theatres, and candidate for president of the city council, was to speak before the Greater Buffalo Advertising Club on Movietime, U. S. A. . . . The Kenmore theatre, which William Brett and William Rosenow recently ac-

quired from United Paramount, arranged with a local TV dealer to telecast the World Series in the theatre and invited the public in free to see the games. . . . John Shevlet putting on amateur shows in the Amherst theatre Thursday nights tying in with the Ted Mack Amateur show on TV on which the Amherst series winner eventually will appear. . . . James A. Whitmore, M-G-M star, in town to visit his parents and for Movietime, U. S. A. . . . All theatres in Erie county are showing the Jimmy Durante Community Chest trailer on their screens this week.

## CHICAGO

First run business is satisfactory here, except for the outlying and subsequent-run houses. Among the first runs, holdovers continued to set the pace, with "David and Bathsheba" hitting \$25,000 in its fourth week at the State Lake; "People Will Talk" topping \$15,000 at the Woods in a strong fourth session; "Clouded Yellow" just missing \$6,000 in its second round at the Ziegfeld, and "Angelo" racking up \$5,500 in a bright second stanza at the World Playhouse. Other first runs were fair to good, as "Rhubarb," and "Roadblock," Grand; "Angels in the Outfield" plus Jane Powell on stage, Oriental; "Big Carnival" and "Passage West," Roosevelt; and "Warpath" and "Sunny Side of the Street," United Artists turned in moderate performances. . . . George K. Spoor, partner in the old Essanay Studios here, celebrated his 80th birthday. . . . Al Weinberg of Warner Brothers Theatres here has been elected president of the Chicago Warner Employees Club. . . . The Oriental is using the local TV weekly, TV Forecast, to plug the appearance of Red Skelton in "Texas Carnival," now playing at the Oriental.

## CINCINNATI

"A Place in the Sun" racked up an estimated \$17,000 in its first week at the Capitol, and is doing nicely on its holdover run. Other current offerings include: "Texas Carnival," RKO Albee; "Saturday's Hero," RKO Palace, at which John Derek and Donna Reed made personal appearances on opening day; "The Highwayman," dualed with "Let's Go Navy," RKO Grand; "Try and Get Me," plus "The Hoodlum," RKO Lyric; "The Day the Earth Stood Still," Keith's and a third week of "Tales of Hoffman," roadshow, at the Guild. . . . An epidemic of loudspeaker thefts from drive-ins in this territory, particularly around Xenia, Ohio, is prevalent, with a total of around 400 speakers reported stolen since the current season opened. . . . Al Rubin, who previously managed the Art theatre, in Dayton, Ohio, has been appointed district manager for Distinctive Pictures. . . . The recently-organized Backstage Park

(Continued on following page)

## WHEN AND WHERE

October 16, 17: Annual convention, Allied Theatre Owners of the Mid-South, Hotel Gayoso, Memphis, Tenn.

October 28, 29: Fall board meeting Allied States Association, Biltmore Hotel, New York City.

October 30-November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

November 6, 7: Annual fall convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

November 13-15: Annual convention, Associated Theatres Owners of Indiana, Hotel Lincoln, Indianapolis, Ind.

December 11, 12: Convention, Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

(Continued from preceding page)

Drive-In Theatre, Inc., announced construction will start at once on a new outdoor theatre near Mannington, W. Va. Incorporators of the new company are Dr. C. P. Church, veteran Mannington exhibitor, his wife and David L. Reymer. Opening of the theatre is scheduled for early spring. . . . A windshield washer and wiper was presented to the driver of every car entering West-over drive-in, near Morgantown, W. Va., recently.

## CLEVELAND

"An American in Paris" at \$1 top outgrossed the opening week of "Annie Get Your Gun" at \$1.15 top, at Loew's Stillman theatre and is holding over. . . . Mrs. Nazera Zegib, owner of the Pearl, Elvira and Dreamland theatres in Lorain, died in St. Joseph Hospital, Lorain, October 4, ending a long illness. She is survived by two sons, Elias, who has been running the theatres, Dr. Charles Zegib of Cleveland and two daughters. . . . "Quo Vadis" opens November 20 at Loew's Stillman with a continuous daytime policy and a reserved seat evening performance at a scale to be announced. . . . Tower Theatre (Telenews) has upped its scale for "Bright Victory" to 75 cents matinees and \$1 evenings.

## COLUMBUS

Third week of the run of "David and Bathsheba" at RKO Grand indicated that business is on the upgrade locally. Loew's Ohio did good business with "Angels in the Outfield" with the Palace having "Behave Yourself" and the Broad showing "He Ran All the Way." . . . Two-hour Movietime jamboree at Lane Shopping Centre was the big event of the star caravan which arrived here Monday. . . . M. C. Burnett, Loew's Central division manager, received a letter from Pte. William Cox, former assistant manager at Loew's in Dayton, from Korea, saying that GI's there appreciate motion pictures as "the one real link with home." . . . Theatre men were invited to a screening at the state censor board of a new civil defense film produced by the Ohio Bell Telephone Co. Gov. Lausche urged theatres throughout the state to show the film. Response to the film was good and indications are that exhibitors will give all-out support.

## DENVER

No holdovers loom on the Denver first run situation at the writing. First runs include "Little Egypt" with "Leave It to the Marines," Aladdin, Tabor, Webber; "Rich, Young and Pretty," Broadway; "A Place in the Sun," Denham; "Golden Horde" with "Havana Rose," Denver; "People Against O'Hara" with "Lilli Marlene," second week at the Orpheum; "The Mob" with "Jungle Manhunt," Paramount; "People Will Talk" and "This Is Korea," Rialto, on a moveover from the Denver and Esquire, and "Tales of Hoffman," at advanced prices, twice a day, at the Esquire. . . . Vincel Fallsone has bought the Isis, Victor, Colo., from Searle & Denman.

## DES MOINES

James H. Foley, 45, an employee of the Paramount exchange here for the last 23

years, died last week of a heart attack. Mr. Foley, a member of Paramount's 100 per cent Club, had served as office and booking manager for 20 years and for the last three years as a salesman. He is survived by his wife; three children; his brother, Joe, who is a Monogram salesman, and his parents.

. . . A \$5,000 improvement program has been completed at the Ames theatres. Houses affected are the Collegian, New Ames, Capitol and the Ranch drive-in. Manager is Joe B. Gerbrach, who announced summer attendance at the Ranch was 10 per cent better than a year ago. . . . A \$10,000 sound and projection system has been installed at the Luna in Battle Creek. New owner of the house is Miss Edith A. A. Hansmann. . . . William Haver, a 13-year veteran with Tri-States Theatre Corp., has been named manager of the Esquire in Davenport to succeed Byron Waltz, who takes a similar position at the Rocket in Rock Island. Mr. Haver has been with the Garden, Esquire, Fort Armstrong and Rocket theatres in the past. . . . The Renwick Commercial Club is currently raising funds to help open the now-closed Ren theatre here.

## DETROIT

Fine downtown business continued at all theatres with "David and Bathsheba" setting the pace in its third week at the Madison. Michigan reported good returns from "His Kind of Woman" and "Chain of Circumstance." Dillon Krepps, manager of the United Artists, says "Mr. Imperium" is drawing big crowds. "Bannerline" is the companion picture. A double bill at the Fox, "Meet Me After the Show" and "Corky of Gasoline Alley" is reported to be doing above average business at the box office. "Texas Carnival" is featured at the Adams while the Palms is showing two features, "Rhubarb" and "Tomorrow Is Another Day." "Tales of Hoffman" is playing to capacity crowds at the Cinema. . . . Walter Pidgeon and Gale Storm appeared in Detroit in connection with Movietime, U.S.A. campaign. . . . Frank Upton, formerly with United Detroit Theatres, is now on the Butterfield Theatres of Michigan executive staff. . . . Robert Hazard has left Cooperative Theatres of Michigan to join United Artists in San Francisco.

## HARTFORD

Downtown first-runs included: "A Streetcar Named Desire," at the Warner Strand and Regal; "Angels in the Outfield," Loew's Poli; "No Highway in the Sky," Allyn. . . . Bernard Robinson, formerly assistant manager at the Brockton Theatre, Brockton, Mass., has been named assistant manager of the Allyn Theatre, Hartford. . . . Hartford visitors: Larry Wallace, E. M. Loew's Theatres; Hy Levine, Screen Guild; Harry F. Shaw and Lou Brown, Loew's Poli-New England Theatres. . . . Joel Bly has been named assistant manager of the State theatre, Holyoke, Mass.

## INDIANAPOLIS

Marc J. Wolf, chief barker of Variety International, was to fly to Toronto October 12 to meet Prince Phillip, the Duke of Edinburgh, who is a member of the London tent. Mr. Wolf also will visit the London tent, after chartering a new tent in Dublin November 23. . . . Indianapolis Tent No. 10

of Variety held a farewell party Saturday night for Gene Tunick, transferred to Cincinnati as Lippert branch manager. . . . Geneva Adams of Affiliated Theatres was named Miss Exhibitor and Louise Munson of Columbia Miss Distributor for Movietime, U. S. A. . . . Mrs. Dora Blankenbaker is installing a new screen and redecorating the Vee at Veedersburg. Al Blankenbaker is redecorating and reseating the Pastime at Richmond. . . . Mrs. Verne Gorrell celebrated the 15th anniversary of the Isis at Winamac by admitting every 15th person free Monday. . . . "Saturday's Hero," at Loew's, was the box office leader last week. The Indiana had "No Highway In the Sky." . . . Mrs. Paul Love has purchased the Cozy at Dugger, Md.

## KANSAS CITY

"The Golden Horde" is at the Fairway-Granada-Tower-Uptown first run group theatres of Fox Midwest; "The Mob" at the Midland with "Assassins for Hire"; "Tales of Hoffman" is in its third week at the Kimo; "His Kind of Woman" and "M" at the RKO Missouri. . . . The downtown Roxy has reduced admissions to 25 cents matinees, 35 cents night (both plus tax), 14 cents for children any time. . . . George Summers, owner of the Royal, Unionville, Mo., one of the older exhibitors of the area, died October 3. . . . Durwood Theatres reopened the Orpheum in St. Joseph, Mo.

## LOS ANGELES

New fare at the first runs included "The Day the Earth Stood Still" and "Disc Jockey" at the Chinese and Los Angeles group; "Darling, How Could You" at the Paramount Downtown; "Flying Leathernecks" at the Pantages and Hillstreet and a re-release of Eddie Cantor's "Show Business" at the Orpheum and Hawaii. Other new entries were "The Golden Horde" at the United Artists group and "Painting the Clouds with Sunshine" at the three Warner houses, while "A Streetcar Named Desire" entered a third week at Warner's Beverly Hills, a second week for "Rhubarb" at the Paramount Hollywood, a second week for "Texas Carnival" at Loew's State and the Egyptian and a fifth week for "David and Bathsheba" at the Vogue and Globe. "His Kind of Woman" moved over to the Fox Beverly and "Kind Lady" continued at the Four Star. . . . H. F. McKee, former owner of the Clinton theatre in Portland, has taken over the Montrose theatre in Montrose from Jimmy Edwards. . . . Visiting with Manley manager Herb Turpie was Charles Manley, head of the popcorn firm based in Kansas City. . . . Jack Sonenshine has moved his Embassy Pictures office from Washington Blvd. to 1966 Vermont Ave., former home of Eagle-Lion. . . . Frank Calbos has taken over the Anaheim theatre in Anaheim from Fox West Coast, with booking and buying to be handled by Earle Johnson. . . . Attending the Variety Club convention in Toronto, Canada, was Tent No. 25 Chief Barker Dave Bershon, owner of the Leimer Park theatre.

## LOUISVILLE

"David and Bathsheba" opened at the Rialto at increased prices. Afternoon till 6 p. m., 75 cents with evenings and Sunday

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all day, 99 cents. Children were 34 cents at all times. The Mary Anderson brought in "Painting the Clouds with Sunshine," while Loew's offered "Mark of the Renegade" and "Kind Lady." At the Strand was "War-path" and "Varieties on Parade" while at the Kentucky was "Peking Express" and "Molly." "Little Egypt" and "Havana Rose" moved over to the Brown following a week at the Rialto, and the Scoop brought in "Goona Goona" and "Africa Speaks." . . . The State Department of Revenue reports tax revenue on amusements (combined) for August, 1951, was \$25,434 higher than for the corresponding month in 1950. Tax revenue for July through August, 1951, was \$37,953 higher than for a similar period in 1950. . . . Daylight Saving Time ended in Louisville and many other cities throughout Kentucky on September 30. It is doubtful that the fast time will be resumed again next year, which no doubt will be to the delight of the exhibitors and particularly the drive-in theatre owners. . . . Seen on the row for the first time in a great many months was Gilbert May, formerly owner and manager of the Dream theatre, Corydon, Ind. Other visitors included: Rodger Davis, Grand, Lancaster, Ky.; Fred May, Royal, Carrollton, Ky.; A. H. Robertson, Majestic, Springfield, Ky.; Tom Speer, Monroe City theatre, Monroe City, Ind.; J. Wilmer Blincoe, Parkway drive-in, Owensboro; Louis Baker, Star, West Point; J. B. Minnix, Southland theatre, London, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; Tex Richards, State, Crothersville, Ind.; R. L. Gastrost, Victory, Vine Grove, Ky.

## MEMPHIS

Paced by "David and Bathsheba" at Loew's Palace, Memphis first run attendance was hitting new highs. Malco showed "The Prince Who Was a Thief." Loew's State played "Saturday's Hero." Warner had "One Foot in Heaven." Strand went into a third week with "Here Comes the Groom." All reported top attendance. . . . Exhibitors shopping and booking on Film Row from Mid-South cities included J. B. Summers, Como; Dwight Blizzard, Okolona; Douglass Pierce, Pocahontas; Don Landers, Harrisburg; J. K. Jamison, Bald Knob; John Staples, Piggott; Roy Cochran, North Little Rock; Amelia Ellis Mason; and N. B. Fair, Somerville. . . . Three more drive-ins have been started in the Memphis territory. Walter Priddy is building a 300-car drive-in at McGee, Ark., Charles and Jack Carpenter are erecting a 300-car drive-in at Hamburg, Ark., and Ronald Adams is constructing a 300-car drive-in at Oxford, Miss.

## MIAMI

Holdovers included "Teresa" for the third week at the Flamingo; "Angels in the Outfield," second week at the Embassy, Variety; "People Against O'Hara," Paramount, Beach; "Saturday's Hero," Carib; Miami, Miracle; "The Tall Target," Florida, Sheridan; "Sunny Side of the Street," Lincoln, Town, Mayfair Art; "Four Feathers" and "Happy Go Lovely," Olympia with Tennessee Ernie the stage attraction. Midnight specials included "Criminal Lawyer," Town and "Behave Yourself," Paramount. . . . The wife of Dan Cohen, manager of the Colony Art, has given birth to a daughter. . . . M. M.



Kirkhart, theatre operator from Taylorville, Ill., who recently purchased the North Miami, closed the balcony of the theatre after commenting that he had never seen youngsters behave so disgracefully. He is posting a uniformed policeman on Saturdays and Sundays to keep order. The North Miami Business and Professional Woman's Club announced it was recruiting citizens to serve as chaperones. . . . In conjunction with the run of "Drums in the Deep South," the local Florida State Theatres are sponsoring a "Southern Belle" contest.

## MILWAUKEE

"David and Bathsheba" finished its fourth week at the Strand. Another holdover was "A Place in the Sun" at the Warner. "Rhubarb" opened at the Riverside. . . . The public museum's free film series for young people opened for the season. "World Series of 1950" was the first offering. Other films scheduled for October are: "The Story of Christopher Columbus," "Adventures of Huckleberry Finn," and "Mutiny on the Bounty." . . . WTNJ-TV has a permit now to construct a 1,017-foot television tower. It will be built at the rear of the present 350-foot tower on the Radio City grounds. With completion of the tower in 1952 WTNJ-TV will improve TV transmission service here and further out in the territory of Wisconsin.

## MINNEAPOLIS

"Texas Carnival" is at Radio City; "The Day the Earth Stood Still" at the Gopher; "Tomorrow is Another Day," State; "I've Always Loved You," Century; and "Angels in the Outfield," Lyric. . . . R. F. Alexander has purchased the Park theatre at Braham, Minnesota, from Tillie Smith. . . . The Broadway theatre at Albert Lea, Minnesota, is undergoing extensive re-modeling. . . . B. L. Larkin, Madelia theatre, Madelia, Minnesota; Frank Kinas, Thorpe theatre, Thorpe, Wisconsin; and Urban Stolpman, Big Stone City drive-in theatre, Big Stone City, South Dakota, were film row visitors.

## NEW ORLEANS

It's the third week for "David and Bathsheba" at the Joy and the second week for "An American in Paris" at Loew's State. "Adventures of Captain Fabian" moved into the Saenger; "The Inheritance" is at the Avenue and "Cage of Gold" at the Civic; "Behave Yourself" is at RKO Orpheum; "The Man With My Face" at the Center, and the second downtown showing of "The Frogmen" opened at the Tudor. . . . In visiting were Pick Mosely, Picayune, Miss.;

F. W. Corbett, Dixie drive-in, Columbia, Miss.; Fred McLendon and Al Morgan, Union Springs, Ala.; Mr. and Mrs. Claud Darce, Morgan City, La.; William Sedy, Patio, Jefferson Parish, E. W. Ansardi, Burras, La.; F. G. Pratt, Jr., Vacherie, La.; Harold Dacey, Raceland, La. and Mayor Lew Langlois, New Roads, La. . . . J. E. Russell recently converted his 16mm theatres at Liddieville and Mangham, La. to 35mm.

## OKLAHOMA CITY

First run downtown theatres are showing: Criterion, "A Place in the Sun"; Harber, "Adventure in the Jungles" plus "Crosswinds"; Center, "Cyrano"; State, "Saturday's Hero"; Midwest, "The Golden Horde"; Warner, "The Adventures of Captain Fabian"; Sooner, "The Bull Fighter and the Lady" plus "Sunset in the West." . . . Some 500 representatives of the industry met at the Harber theatre to open the Movietime in Central Oklahoma drive. . . . At Hamburg, Ark., construction of a \$45,500 drive-in is expected to start soon with completion scheduled for mid-November, Charles and Jack Carpenter have announced.

## OMAHA

One hundred and forty-seven theatres in the Omaha territory were on the first list of contributors to the Movietime U. S. A. campaign, with more still to come in. . . . "Cyrano de Bergerac" went over average attendance at the Paramount and other offerings, including "Rhubarb" at the Orpheum, did about the same. The Ak-Sar-Ben Stock Show and Rodeo running a full week and the stage offering "Don Juan" were strong distractions. . . . "Guys and Dolls" is scheduled for six nights and two matinees at the Orpheum starting November 11. . . . J. M. Reynolds, Elwood, Neb., theatreman, was chairman of arrangements and bandmaster at the Elwood Fair. . . . Bonnie Carlin, daughter of Henry Carlin, owner of the Carlin theatre at Spalding, Neb., was killed at the Grandview drive-in and Racing Bowl near Bellevue, Neb., when a stock car jumped a guard rail and plunged into a group of spectators.

## PHILADELPHIA

Harry Brillman announced that he is handling independent of Screen Guild an exploitation feature, "The Rage of Burlesque," which has been granted a seal of approval by the State Board of Motion Picture Censors. . . . Leonard Mintz handling the territorial distribution of the British-made "The Wooden Horse," which opened at the Trans-Lux here. . . . Warner Theatres using the first-run house managers to plug shows on radio and television. . . . Theatre interests in Schuylkill Haven, Pa., succeeded in getting the question of Sunday films placed on the general election ballot next month. A similar petition filed with the Borough Council last year was ruled invalid by the courts just before election time because of legal flaws. . . . Larry Graver, manager of the Mastbaum, was elected president of the Warner Club, employees club in the Warner Theatres circuit; with Ben Blumberg, manager of the 69th Street, Adele M. Flechner, of the real estate department, and Mary Egan, of the

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main office, elected vice-presidents. . . . Berlo Vending Company installed a new candy booth in the Rio, Harrisburgh, Pa. . . . Jack Engel, president of Motion Picture Associates of Philadelphia, Inc., announced that as a result of a poll among the members the group will enter into a group sickness and accident insurance policy. . . . The Orbet, Myerstown, Pa., was sold by the Fraver and Weaver interests to Samuel DiGiacomo, of Lebanon, Pa. . . . Harry Friedman, who operates the Majestic, Mt. Penn, Pa., reopened for a full-time schedule his Laurel, Laureldale, Pa. . . . "Further action" against the Sunset drive-in, Chambersburg, Pa., was threatened by the county district attorney if the operator continued its weekly violation of the Sunday laws for which the theatre management has been paying a \$50 fine each week.

## **PITTSBURGH**

Keeping up the excellent grosses here, "Street Car Named Desire" did \$26,000 for its opening week in the Warner and appears headed for a long run. . . . Loew's Penn kept up its sensational string of better than average grosses with "A Place in the Sun." . . . A tremendous crowd of district exhibitors turned out for the "Open house" in Variety Club, Tent No. 1 to meet the Movietime, U. S. A. troupe. . . . Hollywood's Eddie Sutherland came here for the funeral of Mrs. Thomas Meighan. . . . Pittsburgh's Labor and Management joint committee fully endorsed the "Whistle at Eaton Falls" which opened in the J. P. Harris and bought up 7,000 tickets. . . . 20th-Fox staged a special screening for the trade of "The Day the Earth Stood Still."

## **PORTLAND**

"David and Bathsheba" in at the Orpheum at advanced prices, \$1.25 nights instead of 90 cents; "Meet Me After The Show" at the large Oriental and Paramount; "The Golden Horde" at the Broadway; "The Strip" at the United Artists; "Lady Panama" at the Guild. . . . "Cattle Drive" moves over to the Mayfair, while "White Cargo" stays for a second stanza at the Music Box. . . . The Guild Theatre and the Music Box started facelifting, with the Guild also enlarging. Arthur Lake and Penny Singleton due here to do their "Blondie" show at the Pacific International Livestock Exposition. . . . Stars also due here to talk to civic organizations in behalf of Movietime U. S. A.

## **SAN FRANCISCO**

Laurels for top gross go to "An American In Paris" at Loew's Warfield. . . . Playing against each other for the first time on Market street are "Five" at United Artists, "Native Son" at the Golden Gate, "People Will Talk" at the Fox, "Saturday's Hero" at the Orpheum, "Warpath" and "Tomorrow Is Another Day" on a double-booking-program at the Paramount. "The River" at the Stage Door tops the list among art houses. . . . Charles E. Kurtzman, Loew's North Eastern district manager out of Boston, is guiding Loew's Warfield during Boyd Sparrow's absence. . . . Homer Wall, booker at Westland Theatres for the past two years, has been appointed theatre superintendent for Westland. . . . The San Fran-

cisco Chamber of Commerce reports August general business activity in San Francisco topped both July and August last year. . . . The Cardinal in Palo Alto (formerly owned by Menlo-Mayfield Co.) has been taken over by Al Larice (formerly a booker at Sunnyside) and the Crest in Colma (operated by E. Magliocco) has been closed. . . . Neal East, Paramount branch manager and Robert Clark, sales manager, returned from Los Angeles where they attended a division meeting.

## **ST. LOUIS**

Movietime, U. S. A. campaign got off to a good start with a proclamation by Governor Forrest Smith of Missouri. . . . In town for the opening of "Saturday's Hero" was John Derek who made personal appearances on the stage and was interviewed by newspapers and on the radio. . . . Bernie Evans in town getting things ready for opening of "Across The Wide Missouri," which starts its local run October 12. . . . New openings included "A Millionaire For Christy" at the Missouri, "Fabiola" at the St. Louis and "The Day The Earth Stood Still" at the Fox. "Tokyo File 212" opened at the Shubert.

## **TORONTO**

Canadian Thanksgiving weekend had pre-holiday "after Sunday" midnight shows previewing "A Place in the Sun" at the Imperial, "Behave Yourself" at the University and Nortown, "The Desert Fox" at the Odeon Toronto, "Angels in the Outfield" at Loew's, and "The Lavender Hill Mob" at the Hyland. . . . "This Woman Is Mine," an Italian film, was the opening attraction of Toronto's newest art house, the Studio, operated by Lionel and Bob Lester. . . . Other openings: "Seven Days to Noon" at Shea's and Eglinton, "People Will Talk" at the University and Nortown, "Golden Horde" at the Uptown, "Hotel Sahara" at the Odeon Toronto, "Tales of Hoffmann" at the Towne Cinema, "Sunny Side of the Street" at the Downtown, Glendale, Mayfair, Crest, State and Scarboro, and "Laughter in Paradise" at the International Cinema. . . . "David and Bethsheba" remained for a fifth week at the Victoria while second week holdovers included "Rhubarb" at the Imperial, "Rich, Young and Pretty" at Loew's, and "No Highway in the Sky" at the Hyland. . . . Ted Kenesty, formerly of the Capitol, Niagara Falls, has succeeded Bob Lester as assistant to manager Wannie Tyers at the Odeon Toronto. . . . Mark Mehr, former pilot of the Toronto Island, now managing Ben Garson's Seville in Montreal. . . . Quick thinking by Gerald Sanderson, manager of Ben Okun's Savoy theatre, Toronto, prevented a possible panic when the house recently filled with smoke due to defective wiring in the air-conditioning system. He calmed the audience while the trouble was being located and then asked patrons to file out quietly when the density of the smoke made it impossible to continue with the program.

## **VANCOUVER**

First run pace is brisk this week, a result of cooler weather. "Rich, Young, and Pretty" at the Capitol; "Bitter Rice" on its fifth and final week at the Studio; "Rhubarb" at the Orpheum; a moveover of "On

the Riviera" and "My Forbidden Past" at the Cinema, were all above average. Also playing "Fort Worth" at the Strand; "Roaring City" plus stage show at the Hastings; "That's My Boy" at the Dominion; "The Browning Version" on its third week at the Vogue; "Night Without Stars" and "The Hoodlum" at the Plaza; a pair of reissues, "Down to the Sea in Ships" and "Deep Waters" at the Paradise, and "Smart Girls Don't Talk" plus stage show at the State. . . . Theatre men returning from Alaska report that the area is in the midst of a boom due to heavy military spending. At Anchorage and Fairbanks, theatres are playing to capacity business with admissions at 90 cents to \$1.15. Population of the two towns is now four times what it was a year ago. New theatres are planned in both spots. . . . Built at a cost of \$125,000, the new Sunset drive-in theatre near Regina opened recently. . . . Manager is Phil Bodnoff. . . . John Pugh, of the Sapperton theatre at New Westminster has been appointed manager of the Odeon Theatre at Abbotsford in the Fraser Valley district, and replaces Bob McKay who resigned.

## **WASHINGTON**

New openings included: "A Streetcar Named Desire" at the Warner, Metropolitan, and Ambassador theatres; "People Will Talk" at the Palace; "A Millionaire for Christy" at the Capitol; "One Woman's Story" at the Trans-Lux, with premiere of "A Place in the Sun" the night of October 8; "No Highway in the Sky" at the Playhouse. Holdovers included "Oliver Twist" at the Dupont; "His Kind of Woman" at RKO Keith's; "Mill on the Po" at the Plaza. Carryovers included "David and Bathsheba" at the Columbia and "La Ronde" at the Little. . . . K-B Theatres will open the new Ontario theatre on November 1. . . . The Crusade for Freedom campaign sponsored a premiere of "A Place in the Sun" at the Trans-Lux theatre on October 8. President Truman, Mrs. Truman, daughter Margaret and Cabinet members were on the guest list to attend the premiere sponsored by Mrs. Fred M. Vinson, executive chairman of the District Crusade for Freedom. Drew Pearson was master of ceremonies. In addition to "A Place in the Sun" the Crusade for Freedom film, "The Big Truth" was shown. It was narrated by Ronald Reagan. . . . RKO Keith's is taking reservations for Judy Garland's engagement at the Palace, New York, as a courtesy service to its patrons. Seats are on sale four weeks in advance. . . . Some scenes and players from the National Capital Sesquicentennial Commission's "Faith of Our Fathers" are being used in the filming of a documentary by the film company, Harper & Co.

### **Abbott & Costello for W.B.**

"Abbott & Costello Meet Captain Kidd," in which Charles Laughton will co-star, will be released by Warners as a result of negotiations just completed with Eddie Sherman. The company will release the comedians "Jack and the Beanstalk" at Easter.

### **Reopen in Fall River**

The Embassy theatre, in Fall River, Mass., closed for about two years as a Nathan Yamins house, has reopened under the management of William Purcell and Son, original builders and operators.



# The Hollywood Scene

## Alperson and Bren Are Prophets of Boom

by WILLIAM R. WEAVER  
Hollywood Editor

Two men who'll have none of your gloom talk are Edward L. Alperson and Milton Bren, the partners in Brenco Corporation, and they make that statement in terms of legal tender. These gentlemen have completed filming "Three for Bedroom C," starring Gloria Swanson, with nobody's money but their own going into the project and with no distribution deal set or to be considered before the picture is ready for release. That kind of procedure is generally regarded as the riskiest sort of production gamble, but the Messrs. Alperson and Bren say you can't go wrong on a rising market and anybody who doesn't think this is one hasn't been paying attention.

Partner Alperson, whose veterancy embraces such experience as the general management of the Warner, Skouras and RKO theatre circuits and the independent production of many pictures for major release, says the factors principally responsible for the declining box office of the past three years have not been industry matters at all but have been factors emanating from Government policy. One was the switch-over to the pay-as-we-go system of taxation, and another was the upsetting of the trade pat-



E. L. Alperson



Milton Bren

tern by the divorcement of production from exhibition.

The switch to pay-as-we-go taxation, he says, sucked money out of circulation in such unforeseen amounts that the public found itself in the perplexing condition of being fully employed and well paid but lacking the pocket-change with which to buy theatre tickets, while the national treasury was running a surplus. He says national policy now is to put the money back into circulation, in the national interest, and the pocket-change will be present again as before.

The divorcement of production from exhibition, regardless of the fundamental right or wrong involved, crossed up the habitual

movie-goer completely. Accustomed as he was, in any city or town, to seeing the big pictures at a certain house, the lesser attractions at another, he had to adjust himself to the fact that, due to bidding, the pictures he'd been planning on seeing at the theatre of his choice might be popping up at the strange theatre down the street, where he'd never gone and didn't care to.

On this point the man who has booked as many pictures into as many theatres as anybody in the country says there never was a lull in quality or product.

The signs of upturn are all about us, say the Messrs. Alperson and Bren, who agree that television has reached its peak of impact and will never do the picture theatre more damage than other free offerings.

### Four Pictures Started

Four pictures, three in color, were started during the week.

Jack Cummings started "Lovely to Look At," Technicolor, for MGM, with Mervyn LeRoy directing Red Skelton, Kathryn Grayson, Howard Keel, Ann Miller, Marge and Gower Champion and others.

Walter Wanger and Eugene Frenke began shooting "The Lady in the Iron Mask," Eastman Kodak color, which 20th Century-Fox will release, with Ralph Murphy directing Louis Hayward and Patricia Medina.

"Wagons West," Cinecolor, is being produced by Vincent Fennelly and directed by Ford Beebe for Monogram, with Rod Cameron and Peggie Castle in the leads.

Vincent Fennelly also started "Ghost Town," Monogram, directed by Lewis Collins, a Johnny Mack Brown Western.

## THIS WEEK IN PRODUCTION:

### STARTED (4)

#### MGM

Lovely to look At (Technicolor)

#### MONOGRAM

Wagons West (Cinecolor)  
Ghost Town

#### 20TH CENTURY-FOX

Lady in the Iron Mask (W-F Prod. Eastman Kodak color)

### FINISHED (6)

#### COLUMBIA

Golden Hawk (Esskay Pic. Prod.)  
Death of a Salesman

#### MGM

Ivanhoe (Technicolor)

#### REPUBLIC

The Last Musketeer

#### 20TH CENTURY-FOX

Belles on Their Toes (Technicolor)

#### UNIVERSAL-INT'L

Francis Covers the Big Town

### SHOOTING (35)

#### COLUMBIA

The Marrying Kind  
Fourposter (Stanley Kramer Prod.)  
The Sniper (Stanley Kramer Prod.)

#### THE MOTHER

My Six Convicts (Stanley Kramer Prod.)

Montana Territory (Technicolor)

#### MGM

The Hour of Thirteen (London)

The Merry Widow (Technicolor)

Skirts Ahoy (Technicolor)

Young Man in a Hurry

The Invitation Scaramouche (Technicolor)

Belle of New York (Technicolor)

#### PARAMOUNT

Sailor Beware (Hal Wallis Prod.) formerly: "At Sea With the Navy"

Somebody Loves Me (Perlberg-Seaton Prod.; Technicolor)

Son of Paleface (Technicolor)

Share (Technicolor)

#### REPUBLIC

An Old Spanish Custom (formerly: "Girl from Panama")

Hoodlum Empire

Bal Tabarin (Paris)

#### RKO RADIO

The Korean Story  
Big Sky (Winchester Pic.)

Androcles and the Lion

#### 20TH CENTURY-FOX

Wait Till the Sun Shines, Nellie (Technicolor)

#### UNITED ARTISTS

High Noon (Stanley Kramer Prod.)

#### UNIVERSAL-INT'L

Steel Town (Technicolor)

The World in His Arms (Technicolor)

#### WARNER BROS.

She's Working Her Way Through College

This Woman Is Dangerous

Retreat, Hell! (United States Pictures)

About Face (color)

Where's Charley (Technicolor)

Crimson Pirate (Technicolor)

Room for One More

The Lion and the Horse (color)

## Upturn Seen By Skouras: Pass Decree

A decided upswing in business for the third and fourth quarters of the 1951-52 fiscal year was forecast last week by Spyros P. Skouras, president of Twentieth Century-Fox, at a special stockholders meeting in New York where the reorganization plan of divorce and divestiture under the consent decree was approved overwhelmingly.

Calling the consolidated net of \$1,071,000 for the first half of the year "wholly unsatisfactory," Mr. Skouras predicted net earnings of between \$1,200,000 and \$1,300,000 for the third quarter. The final third quarter figure, he said, would beat last year's \$1,912,000 net for the same period, after deducting from that figure \$876,000 income of prior years from countries with currency restrictions. He explained that no similar item is included in the third quarter of 1951.

As for the fourth quarter, Mr. Skouras said he expected it to top last year's figure for the period and he expressed hope of exceeding the \$2 dividend.

"It looks as if business is definitely on the upgrade after a disheartening start," the 20th-Fox president declared.

A tabulation of the votes showed that of the 2,055,375 common stockholders voting, representing 74.2 per cent of the outstanding stock, 2,047,162 cast their ballots in approval of the reorganization plan, while 8,160 disapproved.

Mr. Skouras credited the improvement in earnings to the company's economy program and said the average cost of releases

## Short Product in First Run Houses

### NEW YORK—Week of Oct. 8

**ASTOR:** *Pilgrim Popeye* ..... Paramount  
Feature: Here Comes the Groom ..... Paramount  
**CAPITOL:** *Cat Napping* ..... MGM  
*Colorful Holland* ..... MGM  
Feature: A Place in the Sun ..... Paramount  
**CRITERION:** *Stage Fright* ..... Warner Bros.  
*Anglers Awlgh* ..... Columbia  
*The Big Truth* ..... RKO Radio  
Feature: The Magic Face ..... Columbia  
**PARAMOUNT:** *Allen's Animal Kingdom* ..... Paramount  
*The Big Truth* ..... RKO Radio  
Feature: Flying Leathernecks ..... RKO Radio  
**RIVOLI:** *Pastory Panic* ..... 20th-Fox  
Feature: David and Bathsheba ..... 20th-Fox

**ROXY:** *Little Problems* ..... 20th-Fox  
*The Guest* ..... 20th-Fox  
Feature: A Millionaire for Christy ..... 20th-Fox

**WARNER:** *Twenty's S.O.S.* ..... Warner Bros.  
*World of Kds.* ..... Warner Bros.  
Feature: A Streetcar Named Desire ..... Warner Bros.

### CHICAGO—Week of Oct. 8

**STATE LAKE:** *The Helpful Geni.* ..... 20th-Fox  
Feature: David and Bathsheba ..... 20th-Fox

**SURF:** *World of Kds.* ..... Warner Bros.  
*Leghorn Swaggled* ..... Warner Bros.  
Feature: Her Panned Door ..... Souvaine

**ZIEGFELD:** *A Day With the F.B.I.* ..... Columbia  
Feature: The Clouded Yellow ..... Columbia

this year would be less than \$1,400,000, beating his own estimate of last May by \$30,000. He said Darryl F. Zanuck, vice-president in charge of production at 20th-Fox, had estimated that the cost of 1952 releases would average \$1,294,000 per film.

Worldwide film rentals for the first 39 weeks of this year were only two per cent ahead of 1950. Mr. Skouras told the stockholders, but he predicted that for the third 1951 quarter alone, the improvement was eight per cent. For the balance of the year he saw a substantial percentage increase in both domestic and foreign film rentals.

He said theatre business in the third quarter was behind only three per cent, after an eight per cent drop earlier in the year, and that recent weeks showed further improvement. Donald A. Henderson, secretary and treasurer, disclosed that production-distribution would earn \$3,500,000 this year, compared to \$2,100,000 last year. National theatres earnings he predicted would stand at between \$3,000,000 and \$3,500,000.

### RKO Gets Rose Film

David Rose's Technicolor production, "Saturday's Island," starring Linda Darnell and directed by Stuart Heisler on location in Jamaica, BWI, and in English studios, will be distributed by RKO Radio Pictures, Inc., in all world areas excepting the Western Hemisphere, according to Phil Reisman, vice-president in charge of foreign distribution. Deal was recently concluded with Coronado Productions, Ltd.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946.

Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1951.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Managing Editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Business manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. The owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin Quigley, Jr., 1270 Sixth Avenue, New York City.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was 16,755.

(Signed) THEO. J. SULLIVAN

Business Manager,  
Sworn to and subscribed before me this 18th day of September, 1951.

(SEAL) ROSE W. HORNSTEIN,  
Notary Public, State of New York,  
No. 03-1860100. Qualified in Bronx  
County. My commission expires  
March 30, 1953.

## M-G-M TRADE SHOW CHANGES!

WALTER PIDGEON

## "CALLING BULLDOG DRUMMOND"

Co-starring

MARGARET LEIGHTON • ROBERT BEATTY

will be held **OCT. 15th** at same places and same hours as previously advertised for "Too Young To Kiss"

Please Take Note: **NEW DATE** For Trade Showings of "**TOO YOUNG TO KISS**" is now **OCT. 25th** at same places and same hours as originally advertised

**HENRY R. ARIAS**

**PURCHASING AGENT**  
Foreign and Domestic  
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574  
Serving the Industry Since 1913. Negotiations in Any Language  
CABLE: HENARIAS, N. Y.



# What the Picture did for me"

## Columbia

**ACROSS THE BADLANDS:** Charles Starrett, Smiley Burnette—Average Starrett western—average business. Played Friday, Saturday, August 24, 25.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**GENE AUTRY AND THE MOUNTIES:** Gene Autry, Pat Buttram—Everyone is making westerns, which kind of kills business for Rogers and Autry. No draw. Played Thursday, Friday, Saturday, September 6, 7, 8.—Harland Rankin, Plaza Theatre, Tillary, Ont., Canada.

## Metro-Goldwyn-Mayer

**DEVIL'S DOORWAY:** Robert Taylor, Louis Calhern—This is a bit different from the usual outdoor picture. We had bad weather during this run, but I think we would have done very well had the weather been satisfactory. Patrons seemed to enjoy it, although they felt it was pretty brutal in places. Played Friday, Saturday, August 31, September 1.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

**FATHER'S LITTLE DIVIDEND:** Spencer Tracy, Joan Bennett, Elizabeth Taylor—I don't think there will be anything wrong with this business as long as we can get pictures like this. My patrons liked this one very much. Business good—should do well in small towns. Played Friday, Saturday, September 7, 8.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

**GROUND FOR MARRIAGE:** Van Johnson, Kathryn Grayson—An excellent comedy and very well liked here. Just did an average business. Played Sunday, Monday, Tuesday, September 23, 24, 25.—Francis Gill, Paonia Theatre, Paonia, Colo.

**KING SOLOMON'S MINES:** Deborah Kerr, Stewart Granger—This is another big one from MGM. Business was very good on this one. Had a good many patrons who are not regular movie fans and they seemed very pleased with it.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

## Monogram

**BLUEBLOOD:** Bill Williams, Jane Nigh—Many patrons stopped me and told me they enjoyed this picture. Played Thursday, Friday, August 23, 24.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

**BLUE GRASS OF KENTUCKY:** Bill Williams, Jane Nigh—This is a nice little picture for small towns. I picked this one up late, but am glad I did. Business was pretty good. Played Monday, Tuesday, August 27, 28.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

**HENRY, THE RAINMAKER:** Raymond Walburn, Walter Catlett—Pretty light picture—didn't do much on it. They didn't ask too much for it, so can't complain. Played Monday, Tuesday, September 17, 18.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

**HOLD THAT BABY:** Leo Gorcey, Huntz Hall—Good comedy—the crowd seems to like these boys. Played Monday, Tuesday, September 17, 18.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

**TRAIL OF THE YUKON:** Kirby Grant, Suzanne Dalton—Not bad for double billing, but nothing to write home about. Played Monday, Tuesday, September 17, 18.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

## Paramount

**APPOINTMENT WITH DANGER:** Alan Ladd, Phyllis Calvert—This is a nice little action picture. My patrons like Alan Ladd, so they were pretty well pleased with this offering. Some of the scenes were

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

## NEW CONTRIBUTORS

New contributors to the What the Picture Did for Me department of the HERALD continue to add their voices to the forum of information which for so many years has provided exhibitors with vital performance data on films. Five new contributors in the past few weeks include:

**EARL W. BARLOW, Alma Theatre, Vancouver, B. C., Canada.**

**AL DAVIS, Riant Theatre, Conshohocken, Pa.**

**R. B. KERBOW, Boyd Theatre, Boyd, Texas.**

**WALTER W. WEHR, Park Theatre, Pleasantville, N. J.**

**MELVIN MEDEL, State Theatre, Centuria, Ill.**

just a little too dark. Played Friday, Saturday, September 21, 22.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

**SAMSON AND DELILAH:** Hedy Lamarr, Victor Mature, George Sanders—An excellent picture—you can't miss. Played Sunday, Monday, Tuesday, September 2, 3, 4.—Francis Gill, Paonia Theatre, Paonia, Colo.

## RKO-Radio

**BORDER TREASURE:** Tim Holt, Jane Nigh—Good Tim Holt western. Good weekend business—everyone satisfied. Played Friday, Saturday, August 31, September 1.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Republic

**BELLS OF CORONADO:** Roy Rogers, Dale Evans—This is a good western. It has good action and is different from most westerns. Played Friday, Saturday, September 14, 15.—Francis Gill, Paonia Theatre, Paonia, Colo.

**WAR OF THE WILDCATS:** John Wayne, Martha Scott—Here's a re-release picture I wish I had played on Sunday. Everyone will like this oil field picture—men, women and children. It has everything—story, romance, action and a good trailer. Print in good shape. A little long, but no small town can go wrong with it. Try it and see. Played Wednesday, September 19.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Twentieth Century-Fox

**BIRD OF PARADISE:** Louis Jourdan, Debra Paget, Jeff Chandler—A truly good South Sea Island love picture in beautiful Technicolor. No other love picture shown here ever held the audience spellbound

like this one did. A few patrons didn't like the ending, but not a soul walked out during the performance—unbelievable for this place. Played Wednesday, August 15.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**JOURNEY INTO LIGHT:** Sterling Hayden, Vivica Lindfors—Here is a picture that will outdraw anything on the market today. It is absolutely sure-fire that you will pack them in. Our customers were all pleased. I like to book these pictures that make me lots of money.—Melvin Medel, State Theatre, Centuria, Ill.

## Universal International

**COBRA WOMAN:** Maria Montez, Jon Hall—Some liked this picture, some didn't. Business way off—not the type of picture for my situation. However, the women liked it very much and the Technicolor was very good. Played Wednesday, August 23.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## United Artists

**CITY LIGHTS:** Charlie Chaplin, Virginia Cherrill—By far the best picture I have played in years. The people surely appreciated this one and told me so. Many who had not been in my theatre for years—doctors, lawyers, etc.—were here. Business above average.—Melvin Medel, State Theatre, Centuria, Ill.

**OUTPOST IN MOROCCO:** George Raft, Marie Windsor—Probably a good picture for its type, but obviously not the type for my situation. I lost money on it. I believe George Raft was miscast because this isn't his best type of picture, although nothing was wrong with his acting. Played Wednesday, August 22.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**RED LIGHT:** George Raft, Virginia Mayo—A very good picture. We did average business for a small town. Nice plot and very well handled. Doubled it with "Jeepers Creepers", and both pictures turned out to be very good. Played Wednesday, Thursday, September 26, 27.—Francis Gill, Paonia Theatre, Paonia, Colo.

**STAMPEDE:** Rod Cameron, Gale Storm—Not a bad picture at all for its type—worth playing on double bill. Played Thursday, Friday, Saturday, August 30, 31; September 1.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

**VALIANT HOMER:** Duncan Renaldo, Leo Carrillo—Above average Cisco Kid western and above average weekend business, to my surprise. Played Friday, Saturday, August 24, 25.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Warner Bros.

**DALLAS:** Gary Cooper, Ruth Roman—We did a little better than average business on this one—good action, good acting, a good picture! Played Sunday, Monday, Tuesday, September 16, 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

**HIGHWAY 301:** Steve Cochran, Virginia Grey—Good, but did poor business—which was probably due to the fact this picture was used as a substitute to take care of a mis-out.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions and 5,300 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Alice in Wonderland (RKO Radio)	—	10	23	17	14
Along the Great Divide (W.B.)	1	7	29	17	5
Apache Drums (U.I.)	—	9	35	8	2
Appointment With Danger (Para.)	—	7	48	44	13
As Young As You Feel (20th-Fox)	—	—	6	20	13
Best of the Badmen (RKO Radio)	—	9	22	26	10
Big Carnival, The (Formerly Ace in the Hole) (Para.)	—	2	13	18	31
Brave Bulls, The (Col.)	—	—	1	11	25
Bullfighter and the Lady, The (Rep.)	—	3	9	17	14
Captain Horatio Hornblower (W.B.)	16	19	8	7	—
Cattle Drive (U.I.)	10	2	4	7	6
Cavalry Scout (Mono.)	—	5	6	3	—
Comin' Round the Mountain (U.I.)	10	20	25	15	—
Cyrano de Bergerac (U.A.)	16	10	6	6	1
Dear Brut (Para.)	—	2	37	18	22
Excuse My Dust (MGM)	1	15	55	22	1
Fabiola (U.A.)	—	5	5	10	4
Fat Man, The (U.I.)	4	—	3	4	3
*Father's Little Dividend (MGM)	49	64	29	6	2
Fighting Coast Guard (Rep.)	—	1	30	31	10
Five (Col.)	—	1	3	—	—
Flying Leathernecks (RKO Radio)	4	7	1	2	—
Follow the Sun (20th-Fox)	2	1	29	23	22
Force of Arms (W.B.)	—	—	8	3	2
Fort Worth (W.B.)	9	29	30	7	2
†Four in a Jeep (U.A.)	—	—	—	—	4
Francis Goes to the Races (U.I.)	24	29	6	4	—
Frogmen, The (20th-Fox)	21	12	53	12	3
Go for Broke (MGM)	12	54	37	13	3
Goodbye, My Fancy (W.B.)	—	9	11	24	10
Great Caruso, The (MGM)	36	21	46	17	3
Guy Who Came Back, The (20th-Fox)	—	—	7	19	6
Half Angel (20th-Fox)	2	38	42	9	1
Happy Go Lovely (RKO Radio)	—	—	10	4	1
Hard, Fast and Beautiful (RKO Radio)	—	2	—	12	9
He Ran All the Way (U.A.)	—	—	2	20	3
Her First Romance (Col.)	—	3	2	—	2
Here Comes the Groom (Para.)	6	11	9	—	2
His Kind of Woman (RKO Radio)	3	4	5	3	—
Hollywood Story (U.I.)	—	—	4	1	2
Horsie (Formerly Queen for a Day) (U.A.)	—	1	3	2	10
House on Telegraph Hill (20th-Fox)	—	—	2	15	6
Hurricane Island (Col.)	—	—	2	4	—
*I Can Get It for You Wholesale (20th-Fox)	1	25	18	28	4
I Was a Communist for the F.B.I. (W.B.)	2	24	39	25	3

	EX	AA	AV	BA	PR
I Was an American Spy (A.A.)	—	2	3	2	1
In Old Amarillo (Rep.)	—	—	2	1	1
Inside the Walls of Folsom Prison (W.B.)	—	7	7	11	5
Iron Man, The (U.I.)	1	2	3	3	1
Jim Thorpe—All American (W.B.)	—	—	11	1	4
Jungle Headhunters (RKO Radio)	—	—	2	1	5
Katie Did It (U.I.)	2	8	19	10	—
Kind Lady (MGM)	—	—	8	2	11
Kon-Tiki (RKO Radio)	3	3	2	—	2
Last Outpost, The (Para.)	1	9	31	14	5
Law and the Lady, The (MGM)	—	1	1	6	12
Lemon Drop Kid, The (Para.)	4	55	40	42	4
Little Big Horn (Lippert)	—	4	8	4	5
Little Egypt (U.I.)	1	1	3	2	1
Lorna Doone (Col.)	—	6	18	7	2
Ma and Pa Kettle Back on the Farm (U.I.)	119	42	19	14	—
Man from Planet X, The (U.A.)	—	2	7	1	10
Mask of the Avenger (Col.)	—	—	6	1	5
Meet Me After the Show (20th-Fox)	3	13	25	5	1
Millionaire for Christy, A (20th-Fox)	—	—	1	9	1
Mr. Belvedere Rings the Bell (20th-Fox)	9	15	25	15	5
*Molly (Para.)	—	—	1	4	21
My Forbidden Past (RKO Radio)	2	18	19	28	26
New Mexico (U.A.)	—	—	5	4	1
Night Into Morning (MGM)	—	11	6	14	6
No Questions Asked (MGM)	—	—	5	10	15
On Moonlight Bay (W.B.)	44	41	5	8	—
On the Riviera (20th-Fox)	12	15	32	47	4
Only the Valiant (W.B.)	1	6	44	34	27
Painted Hills (MGM)	—	15	29	11	9
Passage West (Para.)	9	2	31	14	13
Peking Express (Para.)	1	4	5	6	5
People Against O'Hara (MGM)	—	3	2	10	5
People Will Talk (20th-Fox)	1	2	6	2	—
Pickup (Col.)	—	3	6	1	—
Prince Who Was a Thief, The (U.I.)	1	9	24	15	—
Prowler, The (U.A.)	2	2	3	3	3
Raton Pass (W.B.)	—	7	16	39	8
Rawhide (20th-Fox)	8	22	47	11	1
Rich, Young and Pretty (MGM)	2	25	30	14	—
Sante Fe (Col.)	5	10	65	42	1
Sealed Cargo (RKO Radio)	—	3	10	13	15
Secret of Convict Lake, The (20th-Fox)	3	10	6	1	1
Show Boat (MGM)	101	18	14	—	—
Sirocco (Col.)	—	8	5	8	18
Smuggler's Island (U.I.)	2	6	17	12	10
Strangers on a Train (W.B.)	3	37	23	14	4
Strictly Dishonorable (MGM)	—	3	—	13	39
Strip, The (MGM)	—	—	1	5	—
Take Care of My Little Girl (20th-Fox)	10	58	43	6	—
Tall Target, The (MGM)	—	—	—	1	5
Teresa (MGM)	—	7	10	17	10
Texas Rangers (Col.)	1	5	5	3	7
That's My Boy (Para.)	40	13	10	3	—
Thing, The (RKO Radio)	26	48	16	14	5
Thunder on the Hill (U.I.)	—	—	3	2	3
Tokyo File 212 (RKO Radio)	—	—	1	11	6
Try and Get Me (U.A.)	—	—	2	1	6
Two of a Kind (Col.)	—	—	3	6	2
Up Front (U.I.)	3	37	57	13	24
Warpath (Para.)	—	2	24	11	2
When the Redskins Rode (Col.)	—	3	3	—	5
*You're in the Navy Now (20th-Fox)	—	20	36	39	5



# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## Merchandise Tieups Make Movietime Follow-Ups

COMPO has taken the first steps towards national tieups to support Movietime, U. S. A.—the type of promotional activity which has been proven as the most intensive penetration of the retail market in relation to motion pictures. Major film companies have found this out, and managers at the point of sale are in a position to put a finger on the spot.

The selection of national tieups indicates the way in which Movietime, U.S.A. can become part and parcel of industry relations and public relations. Compo has made a beginning with the National Community Chests organization, and that points to an immediate follow-up in something like 1,500 communities across the nation. It also suggests innumerable ways and means whereby all manner of local organizations can participate with your theatre.

The extensive local promotion of Movietime, U.S.A. and the national movement behind it, gives the man in the field a new edge, something to crow about, in making local tieups. It has the benefit of a stage setting, it provides window dressing, makes a bigger and better deal for all concerned. If you've had trouble swinging merchants into cooperative deals, you should find it somewhat easier now, and more obviously a mutual benefit.

This sort of thing gains momentum when the retail trades, the Community Chest, or similar local units, are alerted in advance on a national basis. That makes it possible to follow in and not have to offer your proposition cold. And, when the parade of movie stars and personalities moves across the country, it will find a receptive audience among those who may join with you in cooperative advertising, the year around. Note in this week's Round Table, the story of Macy's fine cooperation in New York. You can do as well, even in small situations, with one good store, and a weekly newspaper, all things being relative and equivalent, in the final results obtained.

### **"What's Good For Movie Business Is Good For Everybody's Business"**

"One of the most impressive arguments in support of the motion picture theatre as an important economic factor in any town is contained in the Movietime campaign book. It is an argument that every showman should use in approaching his business friends for tieups.

"When people decide to go out for an evening, they customarily go 'down town' and regardless of the size of the town, that's where the movie theatres are. When people go to a movie, they window shop, drop in for a soda or a sandwich. The movie theatre is a potent business booster.

"Movies set the style and pattern of living and create the urge to buy. This goes further than hats or clothes. It extends to house furnishings, electrical gadgets, decorative schemes. The desire to possess a new gimmick is created when a person sees it for the first time in the movies. Your merchants are the retail outlet for these movie-inspired items.

"A going theatre is a business which keeps many other local businesses and services going. The prosperity of many in your community depends largely on the business you are doing. Your theatre is probably among the largest taxpayers.

"The far-sighted business men should be made to see how they can help themselves by helping you."

—Fox Midwest Contact

Crib Diaper Service of California, 900 North Highland Ave., Los Angeles, 38, have a wonderful cartoon and baby name book entitled "Having a Baby Is Fun," which was given away by Warner's Highland Park theatre, and could be widely used. Who knows if it is available elsewhere?

Q The Fox Midwest Contact, house organ of Elmer Rhoden's theatres in Kansas, Missouri, Illinois, Iowa and Nebraska, does us the honor of reprinting our "National Pre-Selling" column, with this comment, which is worth quoting, and remembering:

"Every national magazine these days carries art and news on new movies, picture evaluations and feature stories, to a greater extent than ever before. This stuff makes good lobby material, clipped out and pasted up on display boards. Only a few people buy all the important magazines and the great majority of people don't buy any at all, which makes this pre-selling more important when used for display purposes."

We can agree, for a variety of reasons. One of the reasons why there is a "National Pre-Selling" column is to tip off the managers of the importance of seeing, reading, and saving the magazine pages, which are so apt to be ahead of playdates. If these valuable pages of publicity, on a national basis, are to be utilized locally, at the point of sale, somebody (and that's YOU) must save them and use them.

Q The recent issue of the Allied bulletin from Iowa and Nebraska, quotes a letter written to Charley Niles, from Hal Burright, Allied member in Orleans, Nebraska, as follows:

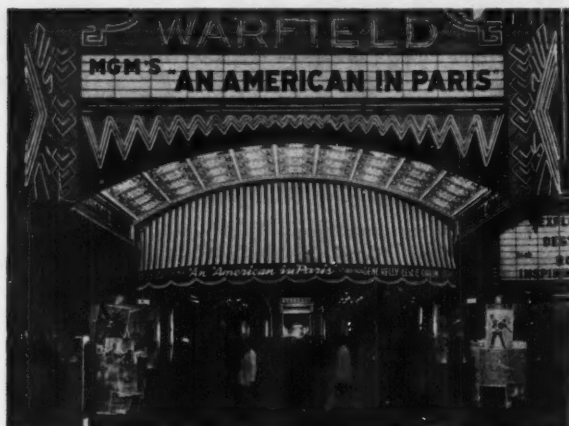
"I think it is important for all exhibitors to write and thank the magazine editors each time they read an article that is the least bit complimentary to the movies. The September Coronet had a wonderful article and I wrote and thanked them for it. I think it would be something if they received several hundred letters."

The national magazines are part of our public relations program, and it's a good sign when an important exhibitor organization takes steps in this direction.

—Walter Brooks

# And Now It's Paris -In San Francisco

Boyd Sparrow, manager of Loew's Warfield theatre, San Francisco, is first to report with pictures of his premiere of "An American in Paris"—with the atmosphere of the boulevards in lobby and street display. Note the very French advertising kiosks, at right, and on the sidewalk, below.



Leslie Caron, vivacious French actress, and lovely star of "An American in Paris" leads the parade from Hollywood with personal appearances in stores and over a popular woman's radio program, at right, for the San Francisco opening.



Danny Newman, press agent for the Oriental theatre, Chicago, at left, all dressed up to bat out a few good newspaper stories for "Angels in the Outfield."

Front display for "A Place in the Sun" at the Padre theatre, San Jose, California, followed the pattern of the Fine Arts theatre opening in Beverly Hills.



# QUIGLEY AWARDS JUDGES PICK TOO MANY WINNERS

We never saw the like of it. Usually, we're boasting that the three judges in the quarterly are apt to be in agreement—and that it's uncanny the way they pick the winners, by a comfortable margin. But in this third quarter for the Quigley Awards, the jury disagreed so violently that it leaves us out on the end of a theoretical limb.

As you know, it's customary for each judge to name 10 in his order of preference. So, on this occasion, they named ten on each ballot, a total of thirty, all different. The only way we can pick a winner is to decide that all contestants, named as No. 1 on different ballots, will be winners. These are Sam Ferstenberg, of the RKO Castle Hill theatre, in the Bronx, New York, Sam Gilman, of Loew's Regent theatre, Harrisburg, and Walter Kessler, manager of Loew's Ohio theatre, Columbus. It's an indication of the fairness of the judges, and of the increased quality of the entries, when judges can't make up their minds.

## It Couldn't Happen Again In Years

We're resting on our laurels as the court of appeals, which is still in session. The Scroll of Honor winners reflect the same situation, in that they are the top choice of three judges, as far as we can go, each with one vote. Naturally, a No. 2 spot is better than No. 10, so you can see our problem. Everybody, in the finals, got one vote each, from first to tenth place on three ballots. So, we give you the surviving Scroll of Honor winners, in the usual alphabetical order:

Buddy Brown, Miller theatre, Wichita, Kansas.  
Rocque Casamassino, Regent theatre, New York.  
Danny Cohen, Boro Park theatre, Brooklyn, N. Y.  
Louis Grossman, Alden theatre, Jamaica, N. Y.  
Edward Meck, Hillstreet theatre, Los Angeles, Calif.  
Pearce Parkhurst, Drive-In theatre, Lansing, Mich.  
Allen W. Perkins, Roxy theatre, Midland, Canada.

Overseas, we fared a little better, for the judges made a separate listing for campaigns from abroad. All three of them named Geoffrey Bargate, manager of the Metro theatre, Johannesburg, South Africa, for his campaign on "The Great Caruso." It made the general upset of our usually orderly procedure a little easier to take. All we can say is that the campaigns on view today were of such evenly high quality that almost any one of them could be considered a winner. There weren't the usual peaks and valleys.



They took off their coats, went to work with vigor, and disagreed on anything remotely resembling a unanimous selection of a winner. The jury in the third quarter for the Quigley Awards, from left to right, Eddie Dowden, assistant advertising manager for Loew's Theatres, in New York; Raymond Bell, public relations executive for Columbia Pictures in New York, and Paul Ackerman, director of advertising, publicity and sales promotion for Paramount International, New York. It was a great day—and as exciting as the ball game!

## 3rd Quarter Citation Winners

JEROME BAKER Palace, Rochester, N. Y.	J. DI BENEDETTO Poli, Worcester, Mass.	LARRY R. LEVY Colonial, Reading, Pa.	HAROLD SHAMPAN Blue Hall Islington, Eng.
JIM BARNES Warner Huntington Pk., Cal.	JIM DURGAN John Hamrick Theatres Seattle, Wash.	HENRY LONG Majestic, Dallas, Tex.	JACK SIDNEY Loew's Theatres Baltimore Md.
H. BEDFORD Gaumont, Derby, Eng.	BILL ELDER Penn, Pittsburgh, Pa.	P. E. MCCOY Miller, Augusta, Ga.	JOHN C. SMITH, JR. Metropolitan Houston, Texas
GEORGE BERNARD Carlton, Norwich, Eng.	JACK FOXE Capitol Washington, D. C.	MRS. FLO McDONALD State, Mercedes, Tex.	G. H. W. SPARY Pavilion, Reading, Eng.
HUGH S. BORLAND Louis, Chicago, Ill.	H. E. GEORGE Regal, Greenock, Eng.	TONY MASELLA Palace, Meriden, Conn.	C. H. STEWART Waco, Waco, Texas
JOSEPH S. BOYLE Poli, Norwich, Conn.	GERRY GERMAIN Palace Jamestown, N. Y.	H. S. MORTIN State, Syracuse, N. Y.	LEE THOMPSON Grand Clintonville, Wis.
BILL BROWN Majestic Evansville, Ind.	IRVING GOLD 86th Street New York, N. Y.	TOM MUCHMORE Warner, Fresno, Cal.	AUBREY VAN HOY Majestic Eastland, Texas
JIM CAREY Loew's, Evansville, Ind.	BOB HARVEY Capitol North Bay, Can.	A. D. PAVEY Odeon Horne Bay, Eng.	LILY WATT Odeon Coatbridge, Scot.
LOUIS COHEN Poli, Hartford, Conn.	LYNN KRUEGER Majestic San Antonio, Texas	J. K. PEASE New Coliseum Liverpool, Eng.	R. WESTERMANN Loew's, Richmond, Va.
EUGENE COLE Drive-In, Jackson, Mich.	DALE LEE Wilma Coeur d'Alene, Idaho	CARL ROGERS Loew's, Dayton, Ohio	D. H. WESTERN Regal, Torquay, Eng.
TIFF COOK Capitol, Toronto, Can.		H. RUTHERFORD Loew's, Indianapolis	DAVID B. WILLIAMS Gaumont, London, Eng.
TED DAVIDSON Ohio, Lima, Ohio			

# MACY'S SPONSOR FAVORITE PICTURE

[After months of negotiation and some complications, that have finally been ironed out, Macy's have launched their very substantial appreciation of their favorite "Picture of the Month" in typical New York department store advertising. The ad below appeared as a double truck in seven metropolitan newspapers, worth more than passing praise from everyone in motion picture industry.]



Last June, Lynn Farnol, representing the Joint Public Relations Committee for the Motion Picture Industry in New York, announced at a luncheon meeting that plans had been completed for a series of sponsored newspaper ads, and he produced Mr. Victor Ratner, speaking for Macy's, the biggest store in the biggest city, to prove this point.

This week, Macy's produced its first wonderful proof of this fine cooperative spirit between their business and our business. It's the big two-page spread above, worth many thousands of dollars at space rates, and so desirable that the store is not only willing to go along, but they print in their own words, just why they like movies.

## It Took Hard Work To Put It Over

We don't know of any other program of Movietime, U.S.A. that is more to the point than this beneficial and unselfish gesture of motion picture appreciation. It is solid, substantial and sound business practice. Macy's are shrewd and careful buyers, otherwise they couldn't be world famous for the bargains they give their customers. This time, we think that Macy's bought a bargain.

Much credit to Lynn Farnol for setting up this fine example, which you can duplicate in your town with your stores. We can imagine a hundred cities where top-bracket motion pictures can have the benefit of the

same procedure, now that it is spelled out for them. There have been complications, but these were, for the most part, petty jealousies among those who couldn't agree on which film or what theatre.

Macy's, of course, should and did decide, for it is their choice of a favorite "Picture of the Month," and they pay the bill. We want them to continue the series, and next time another will get the deserved breaks. Note the tieups in the righthand page above, tieups that extend through the store and will be found by customers, on counters and in merchandise that carries the picture theme.

When all is said and done, it is merchandising that sells motion pictures, and vice versa. We should think of merchandising our product, just as the stores should think of picturing their merchandise. Thanks to Lynn Farnol from every member of the Round Table. —W. B.

## "School" Matinee Calls For Police Escorts

Douglas W. Mellott, manager of the Naylor theatre, in Washington, had a highly successful "Back To School" matinee, sponsored by seven neighborhood merchants, and the crowd that turned out made it necessary to call for a traffic detail from the Police Department. Each child received a pencil and book, contributed by the sponsors.



## BECAUSE YOU LIKE GOOD MOVIES —AND SO DO WE

About a million New Yorkers go to the movies every week—including almost everyone who comes to Macy's.

And every one of you knows just what you like, and don't like, about pictures.

We're the same. We go to the movies, too. And because Macy's so often speaks for New York as well as to New York, we thought we'd tell you about a picture we especially like—as one good neighbor might tell another.

We hardly expect every one of you to agree with us. But we hope most of you will. After all, in 93 years of serving New Yorkers and growing to be the World's Largest Store, we've learned something about your tastes and share them with you.

So because movies are fun—and so often influence fashions and the ways we live—let's exchange ideas about movies as well as merchandise.

**THERE'S SOMETHING ELSE** about movies we like. When you go to the movies it's "going out"—whether it's downtown or to your neighborhood theatre. It's a pleasant change for any woman who has been working around the house all day. It's a "holiday" a husband and wife enjoy together, without strain on the budget.

It may well be even more than that. For every husband should certainly continue to pay his wife some of the attentions he showed her when they were courting. And what couple in America didn't go to the movies together before they said the big, big words: "I do."

Without wanting to spill over into a love-lorn column, we suggest it's a good thing for a husband to make a point of "continuing the courtship"—even if it's only taking his wife to their nearest movie theatre now and then.

And when they do go out together, we think it's a good idea for Mrs. to dress up a little for the occasion and let him be proud of the way she looks. Good idea for Mr., too. Not in expensive clothes and accessories, necessarily, but in the nice things Macy's is full of for both of you. Attractive and practical things you can wear everywhere, as you can see on the facing page. They aren't a strain on the budget either . . . at Macy's.

\* The reproduction of Macy's ad at left, on this page is to show the layout, but the reduction of a two-page spread to our dimensions wouldn't permit you to read Macy's good copy on why they like the movies. So, read that copy above, and follow the symbol across the page to appreciate how this copy was displayed.

## Jack Foxe Promotes Westinghouse Tieup

Jack Foxe, publicist for Loew's Washington theatres, promoted a nice piece of publicity for "Rich, Young and Pretty," in which Westinghouse dealers displayed a silk-screen poster, in bright blue and half-tone, that literally stands out in store and counter display. Piece is above average in poster values, and shines with brilliant color.



## Canadian Trade Journal Boosts Tennis Tieup

"Sport Goods and Playthings"—a Canadian trade paper published in Toronto, gives a special break to a tieup with Warner's "Strangers on a Train" as a tennis promotion opportunity for dealers throughout the Dominion. A "playdate check list" is printed to show theatre bookings for the film in eastern Canada, and sporting goods dealers are urged to get aboard the train, for "movie magic" which weaves tennis into the plot of the picture.

## It's Also Movietime In Tisdale, Saskatchewan

Fred W. Falkner, manager of the Falcon theatre, Tisdale, Sask., Canada, sends copies of his excellent weekly newspaper, the *Tisdale Recorder* to tell us about Movietime in "the Beehive of the North." Fred is a motion picture pioneer, and a member of the board of several exhibitor organizations. Cancer Day in Tisdale, promoted by the theatre, raised \$2,100 for the local fund. Fred's son, Don, won the golf championship. The Sugar Ray Robinson-Rudolph Turpin fight pictures went over big. It's a busy front page, with theatre news.

## A New Round Table Member On India's Coral Strand

Jagdeesh Chandra B. Gajjar, general manager for Laxmi Talkies, Ahmedabad, which is one of the most modern cinema theatres in this city of a million people in Bombay Province, is our newest Round Table member in India, where there are showmen—as we know. He is a graduate of the University of Bombay, and an energetic youth of 30 years. We welcome him to our meetings.

## Realistic "Frogman" As Ballyhoo Stunt

Bob Deitch, manager of the Capitol theatre, Union City, N. J., employed a street ballyhoo, using an authentic Navy Department "Frogman" outfit realistically. In fact, for those who had never seen a "Frogman" this tall guy in a green suit did look remarkably like a frog. And no need to say, attracted a lot of attention, as he toured shopping areas in Union City and nearby North Hudson.

## Wonderful Double-Truck But Spoiled Pictures

S. M. Gould, manager of the Manos theatre, Greensburg, Pa., sends us a tear sheet of an excellent double-page co-op newspaper ad promoted on "Alice in Wonderland" and a good picture of prize winners, but marked up the photo with pen and ink, which made it impossible to use for reproduction. It's an art job, to either add or take away from a photograph intended for the engravers, so please don't try it. Nice looking little girl played the part of "Alice" for the day and posed for the lobby picture.

# British Round Table



Mr. John Davis, managing director of the Circuits Management Association, and a Very Important Person in our book, at left above, is shown reading the Managers' Round Table on the occasion of awarding six winners, 34 finalists and 51 area prize winners in the British National Showmanship Contest, where 90 men and one woman (Miss Lily Watt) were feted. With Mr. Davis is Mr. A. W. Bourner and Mr. Kenneth Hargreaves, of the J. Arthur Rank Organization. Mr. Hargreaves read our Round Table comment in full to the assembled guests.

**Q** GEORGE BERNARD, who has won recognition in five consecutive quarters for the Quigley Awards, has some late arrivals as entries in the next quarter, which are up to his usual high standard. He has reason to be proud of his handling of "No Highway" and the Robinson-Turpin fight pictures. . . . S. V. MURDOCH, manager of the Corona theatre, Liverpool, gave "The Invisible Man" a bicycle to ride, attaching a pair of shoes to the pedals, a pair of gloves to the handlebars, and suspending a soft felt hat by invisible wires, with the wheels revolving via a concealed electric motor. . . . J. K. PRASE, manager of the Princess theatre, Blackpool, looking for a "Blackpool, U. S. A." but there's none in our Postal Guide. . . . J. W. HARE, manager of the Grand cinema, Mansfield, joins the Round Table with specimens of his newspaper advertising. . . . R. W. PARKER, manager of the Regal cinema, Torquay, encloses a newspaper story of a fine-scale model of the Regal's proscenium, built by a local student, which projects a trailer for "Show Boat" on its miniature screen. Model is 2x3 feet, uses 6-volt current and cost 7 pounds, as one of a continuing series by the young model maker, who plans to become a theatre manager. . . . A. HEATON, manager of the Regal cinema, Beverley, had a guessing contest to determine how many "Wild Oats" were in a jar and a newspaper contest to name Gary Cooper's picture titles. . . . R. S. BRAND, manager of the Ritz cinema, Southend-on-Sea, had good local window displays for "Alice in Wonderland" second-run. . . . JOHN BARRY, manager of the Odeon theatre, Kettering, sends a striking photo of his front display for "I'd Climb the Highest Mountain." . . . W. J. CUNNINGHAM, manager of the County cinema, Lancaster, showing good tieups for "Annie Get Your Gun."

## Gives Patrons a Ticket

Using an oversize tag, that looks somewhat like the kind the police put on windshields, Sid Kleper, manager of Loew's College theatre, New Haven, issued a "summons" to see "The Law and the Lady," with good results. Nobody apparently got over-excited about the resemblance, which can cause high blood pressure.

**Q** All England excited about the contest for courtesy and service to award usherettes, a grand idea, of which more later. Something else worth copying across the water from our British cousins. . . . KENNETH A. HALL, manager of the Savoy, Wolverhampton, joined with the National Herring Board in their celebration of "National Herring Week", and the winner was Mr. George Codd, who donated his cheque to charity. The theatre entertained 150 old age pensioners, who were presented with five stone of kippers. . . . WALT HENDERSON, manager of the Odeon theatre, Guide Bridge, submits two campaigns for the fourth quarter Quigley Awards, including a cute folder, front page reading "There'll Be No Pictures This Week"—and inside, "To Equal Tom Brown's Schoolboys." . . . R. E. MILLER, manager of the Gaumont theatre, Aberdeen, has received letters from the Frick Art Reference Library, New York, and another correspondent in Pittsburgh, praising his permanent art exhibit in the theatre foyer, known as the "Gaumont Gallery." . . . G. H. W. SPARY, manager of the Pavilion cinema, Reading, does fine things on a limited budget, especially with his ingenious displays for "Alice in Wonderland." . . . JOHN LONGBOTTOM, manager of the Odeon theatre, Middlesbrough, had a preview for fight fans of the Robinson-Turpin pictures. . . . TOM GRAZIER, manager of the Arcade theatre, Darlington, sends press cuttings of his award in the British Showmanship Contest and we note the newspaper mention of the Managers' Round Table. . . . HARRY GENT, manager of the Hippodrome theatre, Liverpool, credits his secretary-cashier, Miss M. E. Dorgan (our ever-welcome visitor of last summer) with excellent window displays for "Alice in Wonderland." In England, even the cashier can double in showmanship.

**IN A SPECIAL TRAILER HURRY!**  
WE'LL GIVE YOU  
**F-A-S-T-E-S-T**  
**SERVICE**  
**FILMACK**  
1327 S. Wabash Chicago, Illinois 630 Ninth Ave. New York, N. Y.  
**FINEST QUALITY**

# CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



## POSITIONS WANTED

**THEATRE EXECUTIVE PRESENTLY EMPLOYED** desires change. 20 years experience, go any place. Complete knowledge all types operations. Salary open. BOX 2609, MOTION PICTURE HERALD.

**THEATRE MANAGER—10 YEARS EXPERIENCE** in all types of operations including large screen television. Prefer New York or New Jersey metropolitan area. BOX 2614, MOTION PICTURE HERALD.

**CLASS-A MANAGER, GENTLEMAN, WORKER**, available. BOX 2613, MOTION PICTURE HERALD.

## HELP WANTED

**WANTED: MANAGERS AND ASSISTANTS** for small Virginia towns. Give experience, salary expected, marital status, and photo first letter. Immediate openings. Write STATE THEATRE, Harrisonburg, Va.

## THEATRES

**WANTED: THEATRE OR DRIVE-IN** New England—New York. BOX 2604, MOTION PICTURE HERALD.

**THEATRE FOR SALE—TOWN 250**, NEW YORK State—Terms. BOX 2606, MOTION PICTURE HERALD.

**WANTED: THEATRE (600-1000 SEATS)** WITH in hundred mile radius New York City. Details please. BOX 2611, MOTION PICTURE HERALD.

## DRIVE-IN EQUIPMENT

**USED 1200 S. E. 7582 MOTIOPHON SPEAKERS**, \$3.00 each. 600 S. E. 7581 Motiophon junction boxes (lights), \$2.50 each. Good condition. All or part. F. O. B. Los Angeles, PACIFIC DRIVE-IN THEATRES, 141 South Robertson, Los Angeles 46, California.

**DRIVE IN THEATRES: INSTALL PASSENGER** carrying miniature railroad to draw crowds to your theatre. Low investment, high net return. "MINIATURE RAILROADS", 144 High, Wareham, Mass.

## PRINTING SERVICE

**WINDOW, CARDS, PROGRAMS, HERALDS**, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

## Several Advanced Price Films in Albany Area

The Albany, N. Y., area is witnessing the biggest block of pictures at advanced prices that has been booked in recent years. Warners' Ritz, which closed a three-week run of "David and Bathsheba" at \$1.20 top October 9, will open with "Street Car

## ARE YOU LOOKING FOR BARGAINS?

**DO YOU CONTEMPLATE CHANGING YOUR POSITION?** Is there an opening on your staff for a qualified manager or projectionist? Have you any equipment to sell, or do you want to buy some? If you are looking for any of these things, you are reading the right page in the right book. The MOTION PICTURE HERALD classified page will get you results as it has for thousands of others. Why not try it next week? Contact us by mail or telephone. Classified Dept., Rockefeller Center, New York 20.

## USED EQUIPMENT

**ANYONE CAN SAY "REBUILT LIKE NEW"** but ours is. Super Simplexes \$447.50; H.I. generators w/panel, rheostats \$395; Holmes Educators, dual w/amplifier \$665; two Baby Strong arc lamps, rectifiers \$395. Complete outfits for theatres and drive-ins. Time deals available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

**STAR FOR PRICE AND QUALITY!** E-7 mechanisms, rebuilt, \$895.00 pair; Griswold spicers, \$14.95; Century intermittents, rebuilt, \$39.50; 1 unit electric ticket register, rebuilt, \$115.00; Hall-Motiongraph 85 ampere lampouses, good condition, new reflectors, \$475.00 pair; National Super vacuum, good, \$39.50; Tell us your needs. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

## SEATING

**COMPLETE SEATING SERVICE SEWN CUSHION** and back covers. New cushions, ports. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

**FIRST COME, FIRST SERVED. THESE CHAIR** values available now! 700 American fully upholstered back, spring cushion, good condition, \$4.50; 200 Heywood veneers \$4.75; 200 rebuilt Andrews inserted panel-back spring cushion \$4.95; 220 rebuilt late International fully upholstered with spring edge cushions \$3.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## BUSINESS BOOSTERS

**COMIC BOOKS, AVAILABLE AS PREMIUMS** giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 417½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

**BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS**, \$3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

**"MOVIESTAR" UNLIMITED POSSIBILITIES** FOR smart promoter. Copy \$3.00. BOX 692, Paeonia, Colo.

Named Desire" at the same scale October 24. Fabian's State, Schenectady, started an engagement of "David and Bathsheba" October 4. Warners' Troy opens with the Biblical picture October 11. The Colonial, Albany, has been playing "Tales of Hoffmann" at \$1.20 to \$2.40. The Erie, Schenectady, begins an engagement of the English film, with similar prices October 19.

## NEW EQUIPMENT

**PLAY UP ATTRACTIONS WITH TEMPERATED** Masonite marquee letters, 4"–35c; 8"–50c; 10"–60c; 12"–85c; 14"–\$1.25, 16"–\$1.50 (all colors). Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

**NEW & TOP QUALITY 15 AMP. RECTIFIER** bulbs only \$4.99! Reflectors, all types, 20% off; flame-proofed, fungusproofed plastic screens 39¢ sq. ft.; beaded 49¢; coated lenses \$100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

**WHITE PLASTIC COATED SCREENS, 35c FOOT**; Exciter lamps, 40c; Film cabinets, \$2.95; sections; Sound lenses, \$14.50; Rewinders, \$9.95 set; Reel alarms, \$5.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

## STUDIO EQUIPMENT

**WANTED: 16MM AND 35MM MOTION PICTURE** production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviola's, Ardens, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

**AURICON PROFESSIONAL SOUND CAMERA** \$495; MICOP Hiaped 20 fpm Printer, 16/35mm, \$1650, plus tax; 16mm Animation Stand complete, \$2,250; Maurer BM recording system, complete \$2,495; Moviola Soundpix UDS, rebuilt, \$1,095; Bell and Howell specialist outfit, originally \$2,350, \$1,495; Micro synchronizer 4-way 16/35mm \$195; 5000W Sunspots on stands \$77.50; New Bridgematic Jr. 16mm, automatic developing machines (plus tax) \$995. Cash paid for used equipment. Trades taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## BOOKS

**MAGIC SHADOWS—THE STORY OF THE ORIGIN** of Motion Pictures by Martin Quigley, Jr., Adviser. Tenuous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

**RICHARDSON'S BLUEBOOK OF PROJECTION**, Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

**INTERNATIONAL MOTION PICTURE ALMANAC**—the big book about your business—1951-52 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

## Students Get Discount

More than 150,000 special student discount tickets have been distributed to public and private schools and colleges in New York by the Park Avenue theatre for the showing of "Oliver Twist," owner Walter Reade announced last week. The tickets entitle students to special rates for matinees Mondays through Saturdays.

# The Product Digest

## The Raging Tide

Universal—Father and Son

Shelley Winters has been in the news often enough lately to make her an interesting personality on and off the screen, and her name on the marquee is certain to give an already good picture an additional boost. Although she does not have the lead part, she manages to steal a number of scenes with a restrained and effective performance.

"The Raging Tide," despite some story weaknesses, is a most entertaining picture with a good deal of dramatic punch. It has plenty of action along both conventional and unconventional lines and is helped along by first-rate performances by Richard Conte, Charles Bickford and Stephen McNally.

It's the story of a criminal who might have turned out to be a decent citizen had his early impulses been channeled in the right way. By implication, Ernest K. Gann's screenplay blames the lack of a father's guidance for this boy gone bad, but the explanation isn't very convincing.

Aaron Rosenberg was the producer and George Sherman the director of the film, which not only sparkles with some excellent performances by bit players, but also manages to be exciting, tense and moving at the right moments. The photography of the scenes shot aboard a fishing trawler at sea is excellent and sets the mood for some rousing sequences.

Conte does a very fine job as the man with two lives—the one decent and good, the other cold and murderous. His scenes with Miss Winters are limited, but the two are exceptionally good when they do get together. Bickford as the fisherman who has found contentment at sea and Alex Nicol as his son are well cast, with Bickford particularly doing justice to a difficult part. McNally, as the police lieutenant, hits just the right note.

Conte, a San Francisco racketeer, murders an underworld enemy. He escapes by hiding on Bickford's trawler and gets the latter to take him on as part of the crew. Soon Conte has Nicol in his employ, but Nicol meets Miss Winters, Conte's sweetheart, and they fall for one another. All the while, the police watch and wait.

Eventually, Conte decides to pin the murder on Nicol and asks Miss Winters to help him. She goes to the police. Meanwhile, the trawler hits rough weather. Nicol is swept overboard, but is saved by Conte, who drowns. Nicol weds Miss Winters.

Seen at the Universal screening room in New York. Reviewer's Rating: Very Good.—FRED HIRT

Release date, November, 1951. Running time, 93 minutes. PCA No. 15302. General audience classification.

Bruno Felkin .....	Richard Conte
Connie Thibaut .....	Shelley Winters
Det. Lieut. Kelsey .....	Stephen McNally
Hamil Linder .....	Charles Bickford
Carl Linder .....	Alex Nicol
Chubby Johnson .....	John McNulty
Perez, John "Skins" Miller .....	

## Pandora and the Flying Dutchman

MGM Dorkay Prod.—Mythology and Mysticism

There are many things that can be said for this most unusual production. At times it has great beauty; the Technicolor camera work is very often exquisite; the story is unusual, to say the least, and sometimes very moving, and the presence of the lovely Ava Gardner in the leading role should prove of great importance at the box office.

Selling this picture to the public, however, will require considerable ingenuity since its main feature is the exposition of famous fable and fantasy in terms of everyday people and events; in this case, it's the legend of the Flying Dutchman, who was doomed to travel the world as a ghost until a woman proves her love by dying for him.

Naturally, the Dutchman legend is just that, and being so is as incredible as it is implausible. But the fact that modern characters become the protagonists of this drama, makes it even more difficult for present-day audiences to accept. Additional difficulties are that the film is long, and there is talk, talk, talk in terms supposedly significant and symbolic.

James Mason plays opposite Miss Gardner as the Dutchman and he does a commendable if somewhat morose job. The film is practically a one-man effort on the part of Albert Lewin who directed, co-produced with Joseph Kaufman, and wrote the story and screenplay. Miss Gardner plays Pandora—her name apparently symbolizing the figure in Greek mythology—who leaves a trail of tragedy for men whose love is unrequited. One is a poet (a suicide), another an automobile racer (she has him push his car off a cliff as a test of his love), and a third is a temperamental bull fighter who dies in the bull ring.

Engaged to the racer whom she does not love, Miss Gardner soon is smitten with the Dutchman who is revealed to be a man of occult powers and it is discovered that he is the Dutchman who has been roaming the seas these many decades in search of a woman who will die for him. The story of the love between Mason and Miss Gardner, which occupies a major portion of the film, is told with a feeling of impending doom. When Mario Cabre, the bull-fighter "kills" Mason out of jealousy and the latter turns up good as new the next day, the stage is set for the tragic end. Cabre dies and Miss Gardner and Mason die together when his yacht founders in a storm.

The film is polished and portions of the dialogue are beautifully worded and impressively

philosophical. But whether this will register with present-day audiences remains to be seen.

The entire picture was shot on location at a seacoast town in Spain. It's a lovely setting and in this respect carries the viewer to a pleasant escape into another world, so to speak. Additional warmth is gained by the large supporting cast of Spanish characters who speak in their native tongue. Miss Gardner is effective in a rather difficult role and most able support is given by Nigel Patrick, Sheila Sim, Harold Warrender, and others.

This is a Dorkay Production which MGM is distributing.

Reviewed at the M-G-M screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS

Release date, November, 1951. Running time, 123 minutes. PCA No. 14697. General audience classification.

Hendrick van der Zee .....	James Mason
Pandora Reynolds .....	Ava Gardner
Stephen Cameron .....	Nigel Patrick
Janet .....	Sheila Sim
Harold Warrender, Mario Cabre, Marius Goring, John Laurie .....	

## Gold Raiders

UA-Schwarz—Burglary Insurance

Hard-riding, two-fisted George O'Brien is teamed with the Three Stooges, of all people, in bringing the blessings of insurance to the old and lawless west in this comedy-action film which United Artists is releasing for Jack Schartz Productions. While it pretends to be a conventional shoot-'em-up Western, the heroics are so extravagant, the villainy so black and the roughneck comedy so broad that the picture appears at times to be a spoof of the traditional cowboy drama.

The presence of the Three Stooges, whose short subjects have been delighting their fans for years, undoubtedly will help in those situations where the citizens find the Stoogian brand of comedy irresistible.

The action takes place in the outlaw-run town of Red Mesa, where O'Brien, formerly a U. S. marshal, comes to sell insurance on gold shipments. The local miners are badly in need of O'Brien's product as a result of Lyle Talbot's conspicuous success as a hijacker. With the Stooges, Sheila Ryan, and her besotted grandfather, Clem Bevans, as assistants, O'Brien sets up his office and sells the first policy to mine-owner Monte Blue. O'Brien's stratagem to insure the safe delivery of Blue's gold is unwittingly revealed to Talbot by Bevans and a notion of the shipment is stolen by the outlaws. A good insurance man, O'Brien promptly pays Blue for his loss and the town of Red Mesa is solidly sold on insurance. O'Brien is more successful with later shipments, and the outlaws become desperate. The showdown finally comes between the forces of good and the Talbot gang and the latter is decisively defeated, learning the hard way the old lesson that there's no one with endurance like the man who sells insurance. The subplot concerns the regeneration of Bevans, who not only swears off liquor and resumes his medical practice, but

(Continued on following page)

## SHOWMEN'S REVIEWS SHORT SUBJECTS THE RELEASE CHART



(Continued from preceding page)  
 plays an important role in trapping the gangsters.

Edward Bernds, of "Blondie" and "Gasoline Alley" fame, directed with tongue in cheek from an original story and screenplay by Elwood Ullman and William Lively. Bernard Glasser produced.

Reviewed at the United Artists screening room in New York. Reviewer's Rating: Fair.

—Tom CANNING.  
 Release date, September 14, 1951. Running time, 56 minutes. PCA No. 15074. General audience classification.

George O'Brien	.....	George O'Brien
Moe Howard	.....	Moe Howard
Shemp Howard	.....	Shemp Howard
Larry Fine	.....	Larry Fine
Shells Ryan	.....	Shells Ryan
Clem Bevans	.....	Clem Bevans
Monte Blue	.....	Monte Blue
Lyle Talbot	.....	Lyle Talbot
Fohn Merton	.....	Fohn Merton
Al Haffert	.....	Al Haffert
Hugh Hooker	.....	Hugh Hooker
Bill Ward	.....	Bill Ward
Fuzzy Knight	.....	Fuzzy Knight
Dick Crockett	.....	Dick Crockett
Roy Canada	.....	Roy Canada

## The Galloping Major

### Souvine-Racetrack Comedy

Ingenious, whimsical and shrewd, this comedy, primarily about British foibles, has one handicap, completely British accents. But it is superior to its kind. Its theme being horse racing and its broad thread human and comic, it should win laughs and sympathy, and provide real entertainment for the discerning.

The story revolves about the emergence of improvident pet shop owner Basil Radford as a horse enthusiast and owner. Spotting a winner, Montana Miss, he enlists the friendly inhabitants of his London neighborhood, Lamb's Green, in a syndicate to buy it. And he then buys the wrong horse, Father's Folly. Misery envelops the neighborhood as this nag fails. Enthusiasm takes over when Radford discovers the horse is a jumper. The syndicate enters him in the Grand National. Suspense mounts and a fast climax is achieved when the horse, now known as the Galloping Major, strays away on the racing eve. Found in a movie studio, he is rushed to the track with all official assistance—the entire nation having now been aroused—and with all sorts of improvisation. His jockey having quit, Radford, middle aged gentleman, rides him to victory. This is a victory achieved only because weary Galloping Major stumbles across the finish line the only horse left.

Sly and definitive characterizations are given by all supporting performers, notable among whom are A. E. Matthews as a crotchety army aristocrat, and Janette Scott, Radford's daughter. Responsible for the production and screenplay is Monja Danischewsky, and for the direction, Henry Cornelius.

Seen at a New York projection room. Reviewer's Rating: Good.—FLOYD STONE.

Release date, not set. Running time, 82 minutes.

General audience classification.	
Major Arthur Hill	..... Basil Radford
Bill Collins	..... Jimmy Manley
Susan Hill	..... Janette Scott
Sir Robert	..... A. E. Matthews
René Ray	..... Hugh Griffith
Joyce Grenfell	..... Charles Victor
Sidney Taylor	..... Julien Mitchell
Charles Hawtrey	..... Kenneth Evans
Alfie Bass	..... Sydney James
Kenneth Moore	..... Stuart Latham
Gilbert Davis	..... Ellen Pollock
Tom Walls, Jr.	..... Duncan Lamont
Joy Carr	..... Roy Carr
Charles Smirke	..... Bruce Beltrage
Raymond Glendenning	..... Marion Harris, Jr.

## SHORT SUBJECTS

### PRISON WITH A FUTURE (RKO Radio)

This Is America (13112)

Rehabilitation, not punishment, is the primary aim of Ohio's Marysville Reformatory for Women. Recording the activities of a girl from the time she enters the modern penal institution until she leaves at the completion of her term, this subject is an interesting report on enlightened penology. Unlike most prisons, Marysville has no high walls, watch towers or armed guards. Fresh table linens brighten the dining halls and the living quarters suggest a college dormitory rather than a prison cell. Through an understanding treatment of the prisoners and by teaching them worthwhile occupations, the institution aims at effecting the spiritual rehabilitation of its inmates.

Running Time 14 minutes

### HOLLYWOOD MEMORIES (Columbia)

Screen Snapshots (3857)

Edward G. Robinson serves as the guide for this visit to Hollywood of yesteryear. There are brief informal glimpses of such past greats as Frank Morgan, Richard Dix, William Desmond, Mildred Harris, Grace Moore, Mary Astor, Walter Huston, Wallace Beery, Al Jolson and many others.

Running Time 9 minutes

### TERESA BREWER AND THE FIREHOUSE FIVE PLUS TWO (Universal)

Name Band Musical (6310)

Teresa Brewer sings her famous "Music, Music, Music" and "Old Man Mose" in this musical short which also feature the Dixieland music of the Firehouse Five Plus Two, harmonica player, Leo Diamond, the dancing of the Mercer Brothers and Joe Venuti and his violin. The other numbers are "Everybody Loves My Baby," "Johnson Rag," "Hot Canary," "Fantasy in Blue" and "When You Bump Into Someone You Know."

Running Time 16 minutes

### HUNTING THE HARD WAY

(Warner Bros.)

Featurette (7105) (Reissue)

Howard Hill demonstrates his skill with the bow and arrow as he hunts wild mountain lions in the Rockies. Hill comes face to face with a mountain lion, one of the deadliest animals in America, just as the beast is about to spring at him. Hill kills him with an arrow in the nick of time.

Running Time 20 minutes

### HALF PINT IN STAGE TRUCK

(20th-Fox)

Terrytoon (5105)

Half Pint, a stage-struck baby circus elephant, is forever getting into the act. Although the ringmaster thinks he is too young to perform, Half Pint cannot resist the applause of the crowd and is continually turning up in the center ring in impromptu acts which are not in the circus manager's plans. He joins the band making music with his trunk; performs as a monocyte artist, and generally disrupts the smooth execution of the show.

Running Time 7 minutes

### COLD STORAGE (RKO Radio)

Walt Disney Cartoon (14109)

Pluto, shivering in the winter cold, comes home to his dog house and finds it occupied by a stork. A nip and tuck battle ensues for possession of the house. The stork dumps Pluto in an icy pond, but just then the sun warms to intense heat and summer arrives. The fight continues. The objective now, however, is to get out of the hot house. Pluto, unable to free himself, floats, house and all, on the cool pond.

Running Time 7 minutes

### AIR HOSTESS (Columbia)

Color Favorite (3610) (Reissue)

A little boy pilot has considerable trouble with an airliner that has a way of collapsing at the most inopportune times. His aerial fetes win the plaudits of a group of hostesses, but the cheers turn to jeers as he cracks up the plane at the end.

Running Time 8 minutes

### CLUBBY CUB (Universal)

Variety View (6346)

This subject presents a day in the life of Brumas, newly born bear cub in the London Zoo, and his mother, Ivy. Mother and son steal the show at the zoo as they cavort happily over the rocky terrain of their cage.

Running Time 8 minutes

### THE ODOR-ABLE KITTY (Warner Bros.)

Blue Ribbon Cartoon (7309) (Reissue)

Fed up with the inhuman treatment she has received from humans, a bedraggled alley cat decides to disguise itself as a skunk so that people will avoid her. With a white stripe painted down her back and smelling strongly of limburger cheese, the cat succeeds in break-

ing her contact with the human race. But, alas, the disguise is so convincing that the cat attracts an amorous skunk. It takes some doing, but the cat finally discourages her unwelcome admirer.

Running Time 7 minutes

### WOODMAN SPARE THAT TREE

(20th-Fox)

Terrytoon (5104)

The forest is a merry place as spring comes, melting the icy blanket of winter. The birds and beavers, the flowers and trees reawaken after the winter's slumber. The invasion of a woodsman, however, brings sadness as he stops to chop down a fir tree. All the animals come to the tree's rescue, harrassing the woodsman and preventing him from chopping down the fir tree. When he tries to blast it down, a caterpillar calls down a rainstorm and the frustrated woodsman departs leaving the idyllic forest to its inhabitants.

Running Time 7 minutes

### CARD SHARP (RKO Radio)

Screenliner (14211)

Floyd Moss, card sharp expert, demonstrates to a trio of G.I.'s the many tricks used by card sharpeners in taking unsuspecting victims. In regular and slow motion, he shows how the cheats crimp or nick high cards in gin rummy. He instructs the boys on the safest way to cut and advises them to play cards with friends or not at all.

Running Time 9 minutes

### FUN ON THE RUN (Columbia)

All-Star Comedy (3416)

Wally Vernon and Eddie Quillan, down-and-out vaudevillians, head for Reno to get jobs. En route they meet Mary Castle and Joy Windsor, also Reno-bound to meet their boy friends. Their complications with the girls culminate in a brawl with the two jealous boy friends. The girls manage to explain the situation and the boy friends forgive Vernon and Quillan. To make amends they hire the vaudevillians for their nightclub. All ends happily, with the Vernon-Quillan act establishing itself as a solid hit.

Running Time 16 minutes

### SPRINGTIME SERENADE (Universal)

LNT Technicolor Cartune (6328T) (Reissue)

Mr. and Mrs. Oswald Rabbit are preparing their summer home, confident that winter has ended. Professor Groundhog, unable to see his shadow, predicts several more weeks of cold weather. The Rabbit family and their neighbors choose to disbelieve the melancholy prediction, until suddenly it begins to snow and the animals are driven back into hibernation.

Running Time 7 minutes

### HOLD THE LION PLEASE (Paramount)

Noveltoon (P10-6)

Little Audrey, eager for a pet of her own, frees a lion from the zoo and, dressing it as a dog, takes him home. When the maid discovers the animal, she becomes hysterical. Audrey is knocked out, but regains consciousness when the maid promises her she can keep the lion.

Running Time 7 minutes

### ANYTHING FOR LAUGHS (Warner Bros.)

Vitaphone Novelty (7606)

Larry Semon, a comedy star of silent films, portrays the star of a Broadway musical comedy in this short. On hand for the show's opening night are Laurel and Hardy. Opening night turns into a long series of mishaps, with the audience shouting loudly for its money back. George O'Hanlon narrates.

Running Time 10 minutes

### BIRDS IN LOVE (Columbia)

Color Favorite (3609) (Reissue)

Little love birds, in a romantic mood, frolic gaily to the strains of "One Night of Love" in this Technicolor cartoon.

Running Time 8 minutes



*Noveltoon* (P10-7)

### Running Time

*This Is America* (13111)

### Running Time

(Warner Bros.)

### Running Time

*Lantz Technicolor Cartune (6329) (Reissue)*

### Running Time

*Terrytoon* (5109)

### Running Time

## Sports Parade (7506)

Running Time

## Sportscope (14310)

### Running Time

*Blue Ribbon Cartoon* (7310)

Kilobyte Time

ORCHESTRA (Universal)

### Back Stage, Running Time

*RKO Pathe Special* (23101)

*Running Time*

(Warner Bros.)

### Running Time

## Walt Disney Cartoon (14115)

### Running Time

## Variety View (6344)

Running Time

(S) before a page number indicates advance synopsis.

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TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		
				Issue	Page		L. of D.	Herald Review	
Alice in Wonderland (color) (292)*	RKO	Disney Feature	Aug., '51	75m	July 7	921	AYC	A-1	Excellent
Alice in Wonderland (color)	Southern	Carol Marsh-Puppets	July 28, '51	83m	Aug 4	967			Average
Along the Great Divide (025)	WB	Kirk Douglas-Virginia Mayo	June 2, '51	88m	May 5	825	A	A-1	Very Good
American in Paris, An (color)	MGM	Gene Kelly-Leslie Caron	Nov., '51	113m	Sept. 1	997		A-2	Excellent
Angels in the Outfield (202)	MGM	Paul Douglas-Janet Leigh	Sept. 14, '51	102m	Sept. 1	997		A-1	Excellent
Anne of the Indies (color)	20th-Fox	Jean Peters-Louis Jourdan	Nov., '51		Sept. 22	(S) 1035		A-2	
Apache Drums (123) (color)	Univ.	Stephen McNally-Coleen Gray	June, '51	75m	Apr. 21	810	AYC	A-1	Good
Appointment With Danger (formerly United States Mail) (5019)*	Para. Rep.	Alan Ladd-Phyllis Calvert	May, '51	89m	Apr. 21	809	AY	A-2	Good
Arizona Manhunt (5068)		Michael Chapin-Eileen Janssen	Sept. 15, '51	60m	Sept. 22	1034		A-1	Fair
As Young As You Feel (for. Will You Love Me in December (120)	20th-Fox	Jean Peters-David Wayne	June, '51	77m	June 9	878	AY	A-2	Very Good
BADMAN'S Gold	UA	Johnny Carpenter-Allyn Lockwood	Apr. 3, '51	56m			AY	A-1	
Bannerline	MGM	Sally Forrest-Lionel Barrymore	Oct., '51	88m	Sept. 22	1033		A-2	Good
Basketball Fix, The	Realart	John Ireland-Vanessa Brown	Sept., '51	65m	Sept. 22	1034			Good
Behave Yourself (206)	RKO	Shelley Winters-Farley Granger	Sept. 22, '51	81m	Sept. 15	1013		A-2	Very Good
Best of the Badmen (color) (176)	RKO	Robert Ryan-Claire Trevor	June 16, '51	84m	June 2	869	A	B	Good
Big Carnival, The (formerly Ace in the Hole) 5023*	Para. Col.	Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	845	A	A-2	Excellent
Big Gusher, The (306)		Preston Foster-Wayne Morris	July, '51	68m	July 14	929	AY	A-1	Good
Bird of Paradise (color) (109)	20th-Fox	Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757	AY	B	Good
Bitter Springs	Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1	Good
Blackmail	Bell	Mai Zetterling-Dirk Bogarde	Oct., 15, '51	73m	Sept. 15	1015		B	Fair
Blazing Bullets (5142) (formerly Gold Bullets)	Mono.	Johnny Mack Brown	May 6, '51	51m	May 12	(S) 846		A-1	
Blue Lamp, The (Brit.)	UA	Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	372	AYC	A-2	Fair
Blue Veil, The (263)	RKO	Jane Wyman-Charles Laughton	Oct. 27, '51	114m	Sept. 15	1015		A-2	Excellent
Bomba and Elephant Stampede	Mono.	Johnny Sheffield-Donna Martell	Not Set		Aug. 18	(S) 982			
Bonanza Town (367)	Col.	Charles Starrett-Smiley Burnette	July, '51	56m	July 14	929	AYC	A-1	Good
Border Fence	Astor	Walt Wayne-Mary Nord (reissue)	Aug. 15, '51	60m					
Brave Bulls, The (321)	Col.	Mel Ferrer-Miroslava	May, '51	108m	Apr. 21	809	AY	A-2	Excellent
Bride of the Gorilla	Realart	Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m					
Bridge of San Luis Rey	Astor	Lynn Bari-Louis Calhern (reissue)	Apr. 15, '51	91m	Feb. 5, '44				Good
Bright Victory	Univ.	Arthur Kennedy-Peggy Dow	Aug., '51	97m	July 28	947	AY	A-1	Excellent
Browning Version, The (Brit.)	U-I	Michael Redgrave-Jean Kent	Sept., '51	90m			AY		
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	May 1, '51	60m	Dec. 30	642	AYC	A-1	Good
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2	Very Good
CALLING Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Not Set	79m	May 26	(S) 863			
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51	54m	May 12	(S) 846		A-1	
Captain Horatio Hornblower (color) (030)*	WB	Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	885	AYC	A-1	Very Good
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S) 870			
Casa Manana (5116)	Mono.	Robert Clarke-Virginia Welles	June 10, '51	73m	July 28	(S) 947	AY	B	
Cattle Drive (color) (128)	Univ.	Joel McCrea-Dean Stockwell	Aug., '51	77m	July 14	929	AYC	A-1	Good
Cause for Alarm (118)	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good
Cavalry Scout (color) (5101)	Mono.	Rod Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2	Very Good
Chain of Circumstance	Col.	Richard Grayson-Margaret Field	Aug., '51	68m	Aug. 25	990	AY	B	Fair
China Corsair (316)	Col.	Jon Hall-Liza Farraday	June, '51	67m	June 9	878	A	A-2	Good
Circle of Danger (formerly White Heather) (Brit.)	UA	Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1	Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049		A-2	Good
Cloudburst	UA	Robert Preston-Elizabeth Sellers	Aug. 3, '51						
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049			Good
Cohens and Kellys in Africa	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47			
Cohens and Kellys in Hollywood	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Mar. 19, '32	39			
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033		B	Very Good
Comin' Round the Mountain (127)	Univ.	Bud Abbott-Lou Costello	July, '51	77m	June 16	887	AYC	A-2	Good
Corky of Gasoline Alley	Col.	Jimmy Lydon-Scotty Beckett	Sept., '51	80m	Sept. 22	1034	AYC	A-1	Fair
Crackdown	RKO	Bill Williams-Carla Balanda	Not Set		Jan. 6	(S) 544			
Criminal Lawyer	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990		A-2	Good
Criminals of the Underworld	Realart	Richard Dix-Lon Chaney (Reissue)	May 1, '51	51m					
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973		A-2	Good
Cuban Fireball (5007)	Rep.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784	AY	A-2	Good
Cyclone Fury (368)	Col.	Charles Starrett-Smiley Burnette	Aug., '51	54m	Aug. 18	982		A-1	Fair
Cyano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2	Superior
DAKOTA Kid, The (5067)	Rep.	Rudy Ralston-Philip Ford	July 1, '51	60m	July 14	930			Fair
Daltons Ride Again	Realart	Alan Curtis-Lon Chaney (reissue)	Sept., '51	72m					
Danger Zone (5017)	Lippert	Richard Travis-Pamela Blake	Apr. 20, '51	60m	June 30	(S) 914		B	
Dark Waters	Astor	Merle Oberon-Franchot Tone (reissue)	Mar. 15, '51	93m	Nov. 5, '44			A-2	
Darling, How Could You! (5108)	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973		A-2	Good
David and Bathsheba (color)*	20th-Fox	Gregory Peck-Susan Hayward	Sept., '51	116m	Aug. 25	990	AY	B	Excellent
Day the Earth Stood Still, The (129)	20th-Fox	Michael Rennie-Patricia Neal	Sept., '51	92m	Sept. 8	1005	AY	A-2	Very Good
Dear Brut (5021)	Para.	Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2	Good
Decision Before Dawn	20th-Fox	Richard Basehart-Gary Merrill	Aug., '51		July 21	(S) 938			
Desert Fox, The (130)	20th-Fox	James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2	Very Good
Detective Story (5111)	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041			Excellent
Disc Jockey (AA-21)	AA	Jane Night-Michael O'Shea	Aug. 23, '51	77m	Sept. 8	1006		A-1	Very Good
Dodge City (017)	WB	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1	
Double Crossbones (color) (119)	Univ.	Donald O'Connor-Helena Carter	Apr., '51	75m	Nov. 25	589	AYC	A-1	Good
Drums in the Deep South (color)	RKO	James Craig-Barbara Payton	Oct. 20, '51	87m	Oct. 6	1049			Good
ELEPHANT Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 14, '51						
Emperor's Nightingale, The (color)	Rembrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		RATINGS			
				Issue	Page	Net'l Groups	L. of D.	Herald Review	
Excuse My Dust (color) (133)	MGM	Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-1	Very Good
FABIOLA* (Ital.)	UA	Michele Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2	Very Good
Fat Man, The (120)	Univ.	J. Scott Smart-Julia London	May, '51	77m	Apr. 7	794	AY	A-2	Very Good
Father Takes the Air (5126)	Mono.	Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907	AY	A-1	Average
Father's Little Dividend (124)*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Oct. 26, '51						
Fighting Coast Guard (5010)	Rep.	Brian Donlevy-Ella Raines	June 1, '51	85m	May 5	827	AY	A-1	Good
Fighting the Racketeers	Realert	Ed Sullivan-Barton MacLane (reissue)	May 1, '51	58m					
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	85m	Apr. 14	801	AY	A-2	Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	902	A	A-2	Good
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Ferraday	Apr., '51	68m	Mar. 10	751	AY	A-2	Fair
Flight to Mars (5103)	Mono	Marguerite Chapman-C. Mitchell	Sept. 23, '51						
Flying Leathernecks (color) (261)*	RKO	John Wayne-Robert Ryan	Aug. 28, '51	102m	July 21	937	AY	A-1	Excellent
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B	Very Good
Footlight Varieties (116)	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766	AY	B	Good
Force of Arms (102)	WB	William Holden, Nancy Olson	Sept. 15, '51	100m	Aug. 18	981	AY	A-2	Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Nov. 9, '51						
Fort Dodge Stampede (5062)	Rep.	Allan "Rocky" Lane	Aug. 24, '51	60m	Sept. 15	1014			Fair
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766	AY		Good
Fort Worth (color) (028)	WB	Randolph Scott-David Brian	July 14, '51	80m	May 12	845		A-2	Very Good
Four in a Jeep (5002)	UA	Viveca Lindfors-Ralph Meeker	Aug. 17, '51	97m	June 9	878	AY	A-2	Good
Fourteen Hours (114)	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 3, '51	741	A	A-2	Excellent
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Aug. 31, '51	95m					
Francis Goes to the Races (125)*	Univ.	Donald O'Connor-Piper Laurie	July, '51	88m	May 26	863	AYC	A-1	Excellent
Frogmen, The (122)*	20th-Fox	Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1	Very Good
Fugitive Lady (5011)	Rep.	Janis Paige-Binnie Barnes	July 15, '51	78m	July 21	938		B	Fair
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722	AY	A-1	Average
GALLOPING Major, The (Brit.)	Souvaive	Basil Radford-Janette Scott	Not Set	82m	Oct. 13	1058			Good
Ghost Chasers (5112)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51	69m	June 23	906			Good
G. I. Jane (5012)	Lippert	Jean Porter-Tom Neal	July 6, '51	62m	Aug. 11	975		A-1	Good
Girl in Every Port, A	RKO	Groucho Marx-Marie Wilson	Sept. 29, '51						
Go for Broke (129)*	MGM	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC	A-1	Excellent
Gold Raiders	UA	George O'Brien, Sheila Ryan	Sept. 14, '51	56m	Oct. 13	1057		A-2	Fair
Golden Girl (color)	20th-Fox	Mitzi Gaynor-Dale Robertson	Oct., '51						
Golden Horde, The (color) (134)	Univ.	David Farrar-Ann Blyth	Oct., '51	77m	Sept. 15	1014	AY	A-2	Good
Goodbye, My Fancy (024)	WB	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	AY	A-2	Very Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Nov. 2, '51						
Great Caruso, The (color) (127)*	MGM	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810	AY	A-1	Excellent
Great John L., The	Astor	Linda Darnell-Rory Calhoun (reissue)	July 15, '51	96m	June 9, '45				Good
Groom Wore Spurs, The (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY	A-2	Good
Guerrillas of the Underground	Realert	C. Bennett-Grace Fields (reissue)	May 15, '51	97m					
Guilt Is My Shadow (Brit.)	Stratford	Elizabeth Sellers-Patrick Holt	July 27, '51	78m					
Gun Play (120)	RKO	Tim Holt-Joan Dixon	May, '51	61m	Apr. 28	818	AY	A-1	Fair
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B	Good
Gypsy Fury (formerly Wind Is My Lover) (Swed.) (5192)	Mono.	Viveca Lindfors-Christopher Kent	Mar. 18, '51	63m	July 9	(S)406	A	B	
HALF Angel (color) (116)*	20th-Fox	Loretta Young-Joseph Cotton	May, '51	80m	Apr. 14	802	AY	A-2	Good
Half Breed (color)	RKO	Robert Young-Janis Carter	Nov. 3, '51						
Happy Go Lovely (color) (262) (Brit.)	RKO	David Niven-Vera-Allen	July 18, '51	88m	June 16	886	AY	A-2	Very Good
Hard, Fast and Beautiful (formerly Mother of a Champion) (119)	RKO	Claire Trevor-Robert Clarke	June 9, '51	76m	May 26	861	AY	A-2	Very Good
Harlem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S)722	AY		
Havana Rose (5124)	Rep.	Estelita Rodriguez-Hugh Herbert	Sept. 15, '51	77m	Sept. 29	1042		B	Good
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Heart of the Rockies (5042)	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784	AYC	A-1	Good
Her First Romance (358)	Col.	Margaret O'Brien-Allan Martin, Jr.	May, '51	73m	May 5	826	A	A-1	Good
Her Panellod Foot (Brit.)	Souvaive	Phyllis Calvert-Edward Underdown	Aug. 27, '51	84m	Sept. 8	1006			Very Good
Here Comes the Groom (5101)*	Para.	Bing Crosby-Jane Wyman	Sept., '51	114m	July 7	921	AYC	A-2	Very Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51						
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Aug. 12, '51	83m	Aug. 25	990		A-2	Very Good
Hillbilly Blitzkrieg	Astor	Bud Duncan-Edgar Kennedy (reissue)	Sept. 1, '51	63m					
Hills of Ireland (color)	World Travel	Documentary Travelogue	May 21, '51	60m	June 2	870		A-1	Very Good
Hills of Utah (356)	Col.	Gene Autry-Donna Martell	Sept., '51	70m	Sept. 15	1014	AY	A-1	Good
His Kind of Woman (201)*	RKO	Robert Mitchum-Jana Russell	July 25, '51	120m	July 21	938	A	B	Very Good
Hollywood Story (124)	Univ.	Richard Conte-Julia Adams	June, '51	77m	May 19	853	AY	A-2	Good
Home Town Boy (5022)	Lippert	Harold Lloyd, Jr.-Cathy Downs	Dec. 7, '51						
Home Town Story, The (formerly Headline Story) (128)	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	61m	May 5	826	AY	A-2	Good
Honeychile (color) (5124)	Rep.	July Canova-Eddie Foy, Jr.	Not Set		Aug. 18	(S)982			
Hoodlum, The	UA	Lawrence Tierney	July 27, '51	61m	July 14	930		B	Fair
Horsie (formerly Queen for a Day)	UA	Phyllis Avery-Darren McGavin	July 7, '51	107m	Mar. 24	766	AY	A-2	Good
Hotel Sahara (Brit.)	Univ.	Yvonne De Carlo, Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014		B	Fair
House on Telegraph Hill (117)	20th-Fox	Richard Basehart-Valentina Cortese	June, '51	93m	Mar. 10	749	A	B	Good
Hurricane Island (color) (349)	Col.	Jon Hall-Marie Windsor	July, '51	70m	July 7	922	AYC	A-1	Fair
I CAN Get It for You									
Wholesale (111)	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	AY	A-2	Very Good
I Was a Communist for the F.B.I.* (023)	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-2	Average
I Was an American Spy (AA-19)	AA	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784		A-2	Average
In Old Amarillo (5043)	Rep.	Roy Rogers-Penny Edwards	May, '51	67m	May 26	862	AYC	A-1	Good
Inside Straight (123)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	B	Very Good
Inside the Walls of Folsom Prison (026)	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	B	Good
Insurance Investigator (5026)	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784			Fair
Interrupted Journey (British)	Lopert	Valerie Hobson-Richard Greene	May 28, '51	80m	June 23	906		A-2	Good
Iron, Man, The (130)	Univ.	Jeff Chandler-Evelyn Keyes	Aug., '51	82m	July 7	922	A	A-2	Good
It's Only Money	RKO	Frank Sinatra-Jane Russell	Oct. 27, '51						

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JESSE James (color) (057)	20th-Fox	Tyrone Power-Henry Fonda (reissue) July, '51	106m					
Jet Pilot (color)	RKO	John Wayne-Janet Leigh Dec. 22, '51						
Jim Thorpe—All American (101)	WB	Burt Lancaster-Phyllis Thaxter Sept. 1, '51	107m	June 16	885	AYC	A-2	Excellent
Joe Palooka in Triple Cross (5118)	Mono.	Joe Kirkwood Sept. 16, '51	60m	Sept. 22	1034		A-2	Good
Journey Into Light (132)	20th-Fox	Sterling Hayden-Vivica Lindfors Oct., '51	87m	Sept. 1	998		A-2	Good
Jungle Headhunters (color) (177)	RKO-Fox	Amazon Expedition June, '51	66m	May 12	846	AY	A-2	Good
Jungle Manhunt	Col.	Johnny Weissmuller-Sheila Ryan Oct., '51	66m	Oct. 6	1050		A-1	Good
KATIE Did It (122)	Univ.	Ann Blyth-Mark Stevens May, '51	81m	Apr. 14	802	AY	A-2	Average
Kentucky (color) (150)	20th-Fox	Loretta Young-Richard Greene (reissue) July, '51	96m	Feb. 24, '38				
Kentucky Jubilee (5007)	Lippert	Jerry Colonna-Jean Porter May 18, '51	75m	June 30	913		A-2	Average
Kid from Amarillo, The	Col.	Charles Starrett-Smiley Burnette Not Set					A-1	
Kind Lady (134)	MGM	Ethel Barrymore-Maurice Evans June 29, '51	78m	June 23	905	AY	A-2	Very Good
Kon-Tiki (173)	RKO	Adventure-Documentary Apr., '51	73m	Mar. 24	765	AYC	A-1	Good
LADY and the Bandit, The (337)								
(formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina Sept., '51	79m	Aug. 11	974	AY	A-2	Good
Lady from Texas, The (color)	Univ.	Mona Freeman-Howard Duff Oct., '51	78m	Sept. 22	1033		A-1	Good
Lady Pays Off, The	Univ.	Linda Darnell-Stephen McNally Not Set					A-2	
Las Vegas Story	RKO	Jane Russell-Victor Mature Nov. 17, '51						
Last Outpost, The (color)								
(formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming May, '51	89m	Apr. 14	802	AY	A-1	Good
Law and the Lady, The (formerly The Law and Lady Lovely) (136)	MGM	Greer Garson-Michael Wilding July 20, '51	105m	July 21	938	A	A-2	Very Good
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn Sept. 28, '51					A-1	
Lemon Drop Kid The (5018)*	Para.	Bob Hope-Marilyn Maxwell Apr., '51	91m	Mar. 17	758	AY	B	Excellent
Let's Go Navy (5113)	Mono.	Bowery Boys July 29, '51	68m	Aug. 4	966		A-1	Very Good
Let's Make It Legal	20th-Fox	Claudette Colbert-Macdonald Carey Nov., '51					B	
Light of Western Stars, The	Favorites	Alan Ladd-Victor Jory (reissue) Feb., '51	68m	Apr. 20, '40	30			
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd Mar. 10, '51	91m	Feb. 24	721	AY	A-2	Good
Lilli Marlene (203) (Brit.)	RKO	Lisa Daniely-Hugh McDermott July, '51	75m	July 28	946	AY	B	Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield Sept. 25, '51	75m	Apr. 21	(S)811			
Little Egypt (color) (131)	Univ.	Mark Stevens-Rhonda Fleming Oct., '51	82m	Aug. 4	965	A	B	Good
Little Giant	Realtar	Abbott and Costello (reissue) June 1, '51	91m	Mar. 2, '46				
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges June 18, '51	85m	June 2	869	AY	A-2	Very Good
Long Dark Hall, The (Brit.)	UA	Rex Harrison-Lilli Palmer Apr. 10, '51	86m	Mar. 10	750	AY	A-2	Good
Lorna Doone (color) (336)	Col.	Burton Hale-Richard Greene June, '51	84m	May 26	862	A	A-2	Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke Aug. 17, '51	85m	July 28	946		A-1	Average
Lost Planet Airmen (5031)	Rep.	Tristram Coffin-Mae Clarke July 25, '51	65m					
Love Nest (131)	20th-Fox	William Lundigan-June Haver Oct., '51					A-2	
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray Mar., '51	87m	Feb. 10	706	AY	A-2	Good
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson Mar. 24, '51	92m	Mar. 17	757	AY	A-2	Very Good
M (347)	Col.	David Wayne-Howard Da Silva Mar., '51	88m	Mar. 3	741	A	B	Very Good
Ma and Pa Kettle Back on the Farm (117)	Univ.	Marjorie Main-Percy Kilbride Apr., '51	81m	Mar. 24	765		A-1	Very Good
Macao	RKO	Robert Mitchum-Jane Russell Nov. 17, '51		June 2	(S)870			
Magic Carpet, The	Col.	Lucille Ball-John Agar Oct., '51	84m	Sept. 29	1042		A-1	Good
Magic Face, The	Col.	Luther Adler-Patricia Knight Aug. 8, '51	89m	Aug. 11	974	AY	B	Fair
Magnum, The (181)	Univ.	Stephen Murray-Ray Walsh Feb., '51	78m	Mar. 10	750	AYC	A-1	Fair
Man from Planet X, The	UA	Robert Clark-Margaret Field Apr. 27, '51	70m	Mar. 17	758	AY	A-1	Good
Man from Sonora (5141)	Mono.	Johnny "Mac" Brown Mar. 11, '51	54m	May 12	(S)846		A-1	
Man of Two Worlds	20th-Fox	Tyrone Power-Ann Blyth Nov., '51						
Man With a Cloak, The	MGM	Joseph Cotten-Barbara Stanwyck Oct., '51	81m	Oct. 6	1050			
Man With My Face, The	UA	Barry Nelson-Carole Matthews June 8, '51	75m	May 19	853	A	B	Fair
Maniacs on Wheels (Brit.)	IRO	Dirk Bogarde-Bonar Colleano July 11, '51	72m	July 14	930			
Mark of the Renegade (color) (129)	Univ.	Ricardo Montalban-Cyd Charisse Aug., '51	81m	July 28	945	AY	A-2	Good
Mask of the Avenger (color) (359)	Col.	John Derek-Jody Lawrence July, '51	83m	June 30	913	AYC	A-1	Good
Mask of the Dragon (5013)	Lippert	Richard Travis-Sheila Ryan Mar. 17, '51	55m	July 14	(S)930		A-2	
Massacre in the Orient	Realtar	Leo Carrillo-Turhan Bey (reissue) May 15, '51	60m					
Mating Season, The (5016)	Para.	Thelma Ritter-John Lund Mar. 24, '51	101m	Jan. 13	661	AYC	B	Excellent
Medium, The	Transfilm	Marie Powers-A. M. Albergheiti Not Set	85m	Sept. 15	1013		A-2	Excellent
Meet Me After the Show (C) (125)*	20th-Fox	Betty Grable-Macdonald Carey Aug., '51	86m	Aug. 4	965	AYC	B	Very Good
Men of the Sea (Brit.)	Astor	M. Lockwood-Roger Livesey (reissue) May 15, '51	70m					
Million Dollar Pursuit (5028)	Rep.	Penny Edwards-Slave Flagg May 30, '51	60m	June 2	869	A	A-2	Fair
Millionaire for Christy, A (127)	20th-Fox	Fred MacMurray-Eleanor Parker Sept., '51	91m	Aug. 4	965	AY	B	Very Good
Mr. Ace	Astor	George Raft-Sylvia Sydney (reissue) June 15, '51	85m	Aug. 31, '46				
Mr. Peck-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil Oct. 21, '51	74m	Sept. 22	1033		A-2	Very Good
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Doolan Sept. 21, '51	76m	Aug. 18	982	AY	A-2	Fair
Mr. Belvedere Rings the Bell (124)*	20th-Fox	Clifford Webb-Joanna Dru Aug., '51	87m	July 28	945	AY	A-2	Excellent
Mr. Imperium (color) (203)	MGM	Lana Turner-Elio Pizze Sept., '51	87m	May 12	845	AY	A-2	Fair
Mob, The	Col.	Broderick Crawford-Betty Bushler Oct., '51	87m	Sept. 8	1006		A-2	Good
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb Apr., '51	83m	Dec. 2	597	AYC	A-1	Very Good
Montana Desperado (5143)	Mono.	Johnny Mack Brown June 24, '51	51m	July 28	(S)947		A-1	
Murder Without Crime	Stratford	Dennis Price-Joan Dowling May 25, '51	80m				B	
My Favorite Spy (5110)	Para.	Bob Hope-Hedy Lamarr Dec., '51	93m	Oct. 6	1049			Excellent
My Forbidden Past (114)*	RKO	Robert Mitchum-Ava Gardner Apr. 14, '51	81m	Mar. 31	784	A	B	Good
My Friend Flicka (color) (152)	20th-Fox	Roddy McDowell-Preston Foster (reissue) June, '51	89m	Aug. 10, '43				Good
My Outlaw Brother (formerly My Brother, the Outlaw)	UA	Mickey Rooney-Wanda Hendrix Mar. 15, '51	82m	Feb. 10	706			Fair
My True Story (308)	Col.	Helen Walker-Willard Parker Mar., '51	67m	Mar. 10	750	AY	A-2	Good
NATIVE Son	Classic	Jean Wallace-Richard Wright June 18, '51	95m	June 23	906			Good
Naughty Affaire (Brit.)	UA	Mai Zetterling-Hugh Williams Mar. 9, '51	86m	May 19	853		B	Good
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey Mar. 4, '51	61m	Feb. 24	721	AYC	A-1	Very Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight May 27, '51	58m	Apr. 28	(S)818			
Never Trust a Gambler (326)	Col.	Dane Clark-Cathy O'Donnell Aug., '51	79m	Oct. 6	1050	A	A-2	Good
New Mexico	UA	Lew Ayres-Marilyn Maxwell Aug. 24, '51	76m	Dec. 30	(S)444	AYC	A-2	
Night Into Morning (formerly The People We Love) (130)	MGM	Ray Milland-John Hodiak June 8, '51	86m	May 19	853	A	A-2	Good



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Night Riders of Montana (5059) No Highway in the Sky (formerly No Highway) (121) No Place for Jennifer (Brit.) No Questions Asked (132)	Rep. 20th-Fox Streetford MGM	Allan "Rocky" Lane James Stewart-Marlene Dietrich Rosamund Johns-Lee Genn Arlene Dahl-Barry Sullivan	Feb. 28, '51 Oct. '51 June 22, '51 June 15, '51	80m 98m 89m 81m	Apr. 7 July 21 Aug. 4 June 14	794 937 966 887	A A B A	A-2 A-2 B B	Average Very Good Fair Good
OBSESSED (formerly Evil One) (Br.) Odette (Br.) Of Men and Music Oh! Susanna (color) (formerly The Goldenfide) (5008) Oklahoma Justice (5144) Oliver Twist (Brit.) (828) On Dangerous Ground (formerly Dark Highway)	UA UA 20th-Fox UA Rep. Mono. UA RKO	David Farrar-Geraldine Fitzgerald Anna Neagle-Trevor Howard Concert Package Rod Cameron-Adrian Booth Johnny Mack Brown Robert Newton-Alec Guinness Robert Ryan-Ida Lupino	Sept. 7, '51 May 15, '51 Mar. '51 Mar. 28, '51 Aug. 19, '51 Apr. 27, '51 Aug. '51	77m 105m 85m 90m 105m 105m 95m	Sept. 1 Aug. 6 Nov. 25 Mar. 17 May 5 Nov. 4	998 653 590 758 825 (S)554	AYC A A AY AY AYC	A-2 A-1 A-1 A-2 A-1 A-2	Fair Very Good Very Good Good Excellent Excellent
On Moonlight Bay (color) (029)* On the Loose (202) On the Riviera (color) (115)* Only the Valiant (022)	WB RKO 20th-Fox WB	Doris Day-Gordon MacRae Joan Evans-Melvin Douglas Danny Kaye-Gene Tierney Gregory Peck-Barbara Payton	July 28, '51 July '51 May '51 Apr. 21, '51	95m 78m 90m 105m	July 14 July 28 Apr. 28 Mar. 10	929 945 818 749	AYC AY AY AY	A-1 A-2 B A-2	Very Good Good Excellent Good
PAINTED Hills (color) (125) Painting the Clouds With Sunshine (color) (105) Pandora and the Flying Dutchman (C) (Brit.) Pardon My French (French) Passage West (color) (5022) Peking Express (5024) People Against O'Hara (201) People Will Talk (126) Pickup Pier 23 (5018) Pistol Harvest (205) Place in the Sun, A (5102) Pool of London (Brit.) (183) Portrait of Clara (Brit.) Present Arms (5023) Prince Who Was a Thief, The (color) (126) Prison Break Private Snuffy Smith Prowler, The	MGM WB MGM MGM 20th-Fox Lippert RKO Para. Univ. Streetford Lippert Univ. Realart Astor UA	Lassie-Bruce Cowling-Cary Grey Dennis Morgan-Virginia Mayo James Mason-Ava Gardner Merle Oberon-Paul Henreid John Payne-Arlene Whelan Joseph Cotten-Corinne Calvet Spencer Tracy-Diana Lynn Cary Grant-Jeanne Crain Beverly Michaels-Hugo Haas Hugh Beaumont-Richard Travis Tim Holt M. Cliff-E. Taylor-S. Winters Bonar Colleano-Rene Asherson Richard Todd-Margaret Johnson William Tracy-Joe Sawyer Tony Curtis-Piper Laurie Barton MacLane-C. Bennett (reissue) Bud Duncan-Edgar Kennedy (reissue) Van Heflin-Evelyn Keyes	May 4, '51 Oct. 10, '51 Nov. '51 Aug. 10, '51 July '51 Aug. '51 Sept. '51 Sept. '51 Sept. '51 May 11, '51 Not Set Sept. '51 Sept. '51 Sept. '51 May 18, '51 Oct. 5, '51 July '51 June 15, '51 Nov. 10, '51 May 25, '51	69m 87m 123m 81m 80m 90m 102m 110m 78m 57m 60m 122m 86m 94m 88m 72m 67m 92m	Mar. 24 Sept. 8 Oct. 13 Sept. 8 May 26 June 23 Aug. 25 Aug. 18 July 21 May 19 July 28 July 21 Aug. 11 June 9 July 23, '38 Apr. 28	765 1005 1057 1007 861 908 989 981 938 854 946 937 974	AYC AYC A AY 		

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Soldiers Three (126)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757	AYC	A-2	Very Good
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Oct., '51						
South of Caliente	Rep.	Roy Rogers-Dale Evans	Not Set		Aug. 11	(S)975			
Stagecoach Driver (5153)	Mon.	Johnny Mack Brown	July 15, '51	52m				A-1	
Stardust and Sweet Music (form. Calendar Girl) (5029)	Rep.	William Marshall-Gail Patrick	June 15, '51	60m					
Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51	60m	July 14	(S)930		A-1	
Storm Over Bengal (579)	Rep.	P. Knowles-Rochelle Hudson (reissue)	June 1, '51	65m	Nov. 12, '38				
Strangers on a Train (027)*	WB	Farley Granger-Ruth Roman	June 30, '51	101m	June 16	885	A	B	Excellent
Streeter Named Desire, A (104)	WB	Vivien Leigh-Marlon Brando	Sept. 29, '51	125m	June 16	885		B	Excellent
Strictly Dishonorable (131)	MGM	Esio Pinza-Janet Leigh	July 6, '51	95m	July 7	922	A	B	Very Good
Strip, The (140)	MGM	Mickey Rooney-Sally Forrest	Aug., '51	85m	Aug. 11	974	AY	A-2	Good
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov., '51	87m	Sept. 1	998		A-2	Good
Sugarfoot (color) (016)	WB	Randolph Scott-Adele Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2	Good
Sunny Side of the Street (color)	Col.	Frankie Laine-Tony Arden	Sept., '51	71m	Sept. 1	998		A-1	Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 16, '51						
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paula Corday	Mar., '51	80m	Mar. 17	758	AY	A-1	Very Good
TAKE Care of My Little Girl (color) (119)*	20th-Fox	Jeanne Crain-Jean Peters	July, '51	93m	June 16	887	AY	A-2	Very Good
Tales of Hoffmann (color)	Lippert	Molra Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent
Tales of Robin Hood (5008)	MGM	Dick Powell-Paula Raymond	Nov. 30, '51						
Tall Target, The (139)	WB	Steve Cochran-Marie Aldon	Aug., '51	78m	Aug. 4	966	AYC	A-1	Good
Tanks Are Coming, The (108)	WB	Les Barker-Virginia Huston	Nov. 17, '51						
Tarzan's Peril (172)	RKO	Pier Angeli-John Ericson	Mar. 10, '51	79m	Mar. 24	766	AYC	A-1	Good
Teresa (137)	MGM	Gene Autry-Gail Davis	July 27, '51	105m	Mar. 10	750	AYC	A-2	Good
Texas Never Cry (352)	Col.	Esther Williams-Howard Keel	Mar., '51	70m	Mar. 10	750	AYC	A-1	Good
Texas Carnival (color)	MGM	George Montgomery-Gale Storm	Oct., '51	77m	Sept. 15	1013		A-2	Very Good
Texas Rangers (325) (color)	Col.	Dean Martin-Jerry Lewis	June, '51	74m	June 9	878	A	A-1	Good
That's My Boy (5026)*	Para.	Kenneth Tobey-Margaret Sheridan	Aug., '51	98m	June 16	886	AY	A-2	Very Good
Thing, The (174)*	RKO	Documentary	Apr., '51	87m	Apr. 7	793	A	A-2	Good
This Is Korea (color)	Rep.	Jane Wyman-Van Johnson	Aug. 10, '51	50m	Sept. 1	997		A-1	Excellent
Three Guys Named Mike (119)*	MGM	Lloyd Bridges-Lea Padovani	Mar. 9, '51	90m	Feb. 10	705	AYC	A-2	Good
Three Steps North	UA	Rex Allen-Mary Ellen Kay	June 15, '51	85m	July 7	922	A	A-2	Good
Thunder in God's Country (5052)	Rep.	Claudette Colbert-Ann Blyth	Apr. 8, '51	67m	Apr. 21	810	AYC	A-1	Good
Thunder on the Hill (133)	Univ.	Roddy McDowell-Preston Foster (reissue)	Sept., '51	84m	Aug. 11	973	AY	A-2	Good
Thunderhead, Son of Flicka (color) (151)	20th-Fox	Abbott and Costello (reissue)	June, '51	78m	Feb. 3, '45				Good
Time of Their Lives	Realart	Florence Marly-Robert Payton	May, '51	82m	Aug. 17, '46				Excellent
Tokyo File 212 (175)	RKO	Cecil Parker-Anne Crawford	Sept. 22, '51	90m	Aug. 11	810	AY	B	Fair
Tomorrow Is Another Day (103)	WB	Van Johnson-June Allyson	May 14, '51	90m	May 26	862	A	A-2	Very Good
Tony Draws a Horse (British)	Fine Arts	J. Hayter-N. Patrick-J. Simmons	Nov., '51						Very Good
Too Young to Kiss	MGM	Frank Lovejoy-Kathleen Ryan	June, '51	91m	Oct. 14	517	AY	A-2	Excellent
Trio (Brit.) (5030)	Para.	John Lital-Marie Windsor	May 4, '51	92m	Dec. 9	605	A	A-2	Excellent
Try and Get Me (formerly Sound of Fury)	UA	Janis Paige-Robert Alda	Sept., '51	63m	Oct. 6	1050			Good
Two Dollar Bettor	Realart	Lizabeth Scott-Edmond O'Brien	Aug. 31, '51	70m	June 23	906		A-2	Fair
Two Gals and a Guy	Col.	Tony Martin-Janet Leigh	July, '51	75m	June 23	905	A	B	Good
Two of a Kind (350)	Col.		Oct. 13, '51						
Two Tickets to Broadway (color)	RKO								
UNKNOWN Man, The (form. Behind the Law)	MGM	Walter Pidgeon-Ann Harding	Not Set	60m	June 30	(S)914			
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51						
Up Front (118)*	Univ.	David Wayne-Tom Ewell	Apr., '51	92m	Mar. 3	741	AYC	A-1	Very Good
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr., '51	102m	Feb. 17	713	AY	B	Excellent
Varieties on Parade (5020)	Lippert	Bill Elliott-Peggy Stewart	July 20, '51		July 28	(S)947		A-1	
Vengeance Trail	Mon.	Tommy Cook-Gar Moore	Not Set		Aug. 18	(S)982			
Vengeance Valley (color) (117)*	MGM	Errol Flynn-H. Bogart (reissue)	Feb. 18, '51	82m	Feb. 3	397	AY	A-2	Very Good
Vicious Years, The (5191)	Mon.	Anna Magnani-Geraldine Brooks	Feb. 18, '51	81m	Apr. 21	(S)811		A-2	
Virginia City (018)	WB		Mar. 17, '51	121m	Mar. 23, '40	42			
Volcano (Ital.)	UA		May 1, '51	110m	Feb. 17	(S)714	A	B	
WANTED: Dead or Alive (5154)	Mon.	Whip Wilson	Sept. 9, '51					A-1	
Warden of the Big House	Realart	V. McLaglen-Jackie Cooper (reissue)	June 15, '51	78m					
Warpath (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug., '51	95m	June 2	869	AY	A-2	Very Good
Well, The	UA	Henry Morgan, Barry Kelly	Sept. 10, '51	85m	Sept. 8	1005	AY	A-2	Excellent
Wells Fargo Gunmaster (5061)	Rep.	Allan "Rocky" Lane	May 15, '51	60m	May 19	855	AY	A-1	Good
Westward the Women	MGM	Robert Taylor-Denise Darcel	Nov., '51						
When I Grow Up	UA	Robert Preston-Martha Scott	Apr. 20, '51	90m	Apr. 14	801	AY	A-1	Very Good
When the Redskins Rode (C) (339)	Col.	Gene Autry-Gail Davis	May, '51	78m	May 12	846	AY	A-2	Good
When Worlds Collide (5106) (color)	Para.	Lloyd Bridges-Dorothy Gish	Nov., '51	81m	Sept. 1	998		A-2	Very Good
Whirlwind (354)	Col.	Wayne Morris-Adrian Booth	Apr., '51	70m	Aug. 7	793	AYC	A-1	Good
Whistle at Eaton Falls, The	Col.	Dick Powell-Peggy Dow	Aug., '51	96m	Aug. 4	956	AY	A-1	Very Good
Wooden Horse, The (Brit.)	Snader	Leo Genn-David Tomlinson	Aug. 28, '51	98m	Sept. 8	1006		A-2	Very Good
YELLOWFIN (formerly Bluefin)	Mon.	Gary Cooper-Jane Greer	Oct. 7, '51		Aug. 18	(S)982			
Yes Sir, Mr. Bones (5019)	Lippert	Kirby Grant-Margaret Field	July 13, '51		Aug. 11	(S)975		A-1	
You Never Can Tell (132)	Univ.		Sept., '51	78m	Aug. 25	989	AYC	A-1	Good
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox		Apr., '51	93m	Mar. 3	743	AY	A-2	Very Good
Yukon Manhunt (5123)	Mon.		July 12, '51		July 20	(S)947	AY	A-1	

FEATURES LISTED BY COMPANIES—PAGE 1021, SEPTEMBER 15, 1951  
SHORT SUBJECTS CHART APPEARS ON PAGES 1031-1032, SEPTEMBER 15, 1951

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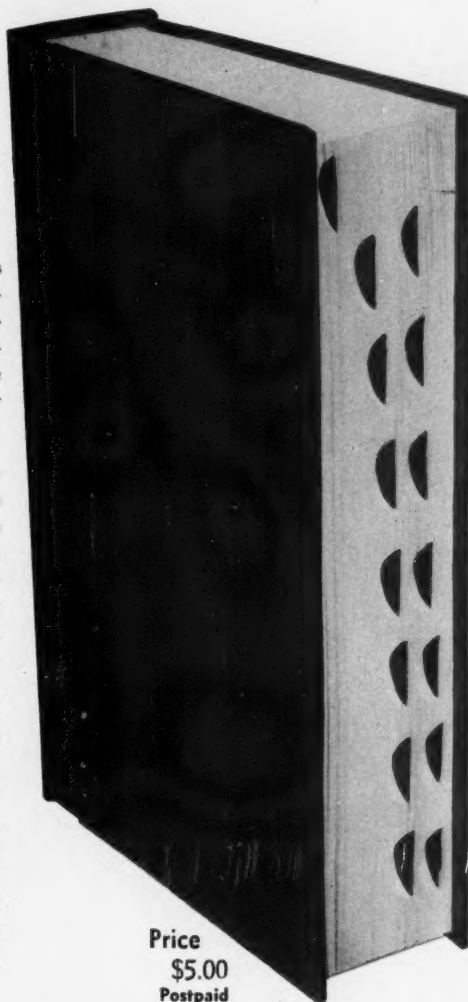
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# MOTION PICTURE HERALD

## *Better Theatres*

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***Good Housekeeping  
Is Good Business***



**THEATRE TELEVISION—**

***as a Method of "Moving-Picture" Projection***

PAGE 17 AND 41

***in***  
**THEATRE  
SALES**

***Good Maintenance Practice  
For the Vending Installation***

OCTOBER ISSUE: Section 2 of Motion Picture Herald of October 12, 1951

# INCREASED REVENUE

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## A Movie Dream by Frederick C. Othman

WASHINGTON, Feb. 20—There's nothing wrong with the movies; the trouble's with the chairs. I know this now for sure. I'm still sitting in a dream.



Othman.

Usher, hand me down another bourbon, light me a long cigar and turn on the projector.

What happened to change my mind about the cinema

was being invited to see a new drama, "The Third Man," featuring Orson Welles and a zither. It was a first-class thriller, but even if it hadn't been, I'd have enjoyed it. This was on account of the seats. So I think I'd better review the theater, instead of the picture.

This show house was erected here on Eye street by President Eric Johnston of the Association of Motion Picture Producers as a fitting place to display the artistry of Hollywood. The artistry's fine, but Mr. Johnston agrees with me that the chair's important, too.

So he has installed wide foamrubber seats with arm rests six inches across, and springs in the back so that each customer feels as though he's sprawled in a rocking chair. More important still there's four feet of space between each row. I hope the nation's theater architects are taking notes. Mr. Johnston's is the only movie palace in which I have not rubbed corns on my knees.

\*\*\*  
The average theater seems to be built around a popcorn machine. I like popcorn. But Mr. Johnston has gone one step further. His clients eat sandwiches in their seats, sip highballs, and smoke. In the arm of every seat, is an ash tray.

I strolled into Mr. Johnston's Bijou with my bride, past the growing plants along the walls, handed my coat and hat to a checkboy, had a drink in the lobby and trod the thickly padded carpets to my seat. The carpet continued with me, so I'd have a soft place for my feet.

I've never been so comfortable, except in bed. I had a smoke in one hand and a drink in the other. A kind of candy butcher de luxe sneaked in with sandwiches and the picture started at once. Then I discovered that the floor was so pitched in relation to the screen that I didn't need to ask the lady in front to remove her hat. \*\*\*

Messrs. Welles, Joseph Cotten, et al, pursued their screen villainies to the accompaniment of zither music. I've never spent a pleasanter evening. If the picture hadn't been good, it wouldn't have mattered much. I'd have taken another drink and rocked myself to sleep.

Next morning I happened to run into Mr. Johnston on Capitol Hill, where he was pleading with the House Ways and Means Committee to remove that 20 per cent tax on their tickets. He said this was hurting business and generally playing hob with the morale of the people.

He also said (not to the committee, but to me) that hard seats had something to do with keeping the fans away. That's one reason he built his theater the way he did.

All I know is that I'll never enjoy a movie again, except in Mr. Johnston's emporium. There it won't matter if the screen is blank. I'll still be happy with my sacroiliac.

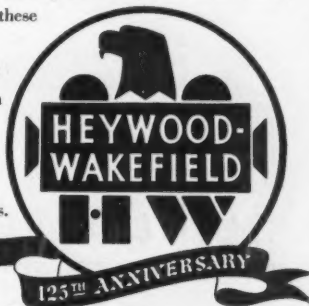
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# Better Theatres

... published the first Saturday of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

GEORGE SCHUTZ, *Editor*

Advertising Manager: RAY GALLO; Midwest Representative: URBEN FARLEY, 120 South LaSalle Street, Chicago.

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## About People of the Theatre

### AND OF BUSINESSES SERVING THEM

MARTIN F. BENNETT, RCA theatre sales representative in the East, has been named sales manager of the Theatre Equipment Sales Section of the RCA Engineering Products Department. He succeeds J. F. O'Brien, who was recently promoted to the post of sales manager of RCA's Theatre, Visual and Sound Section. Mr.



Bennett has been associated with the theatre field for more than 20 years. Prior to joining RCA in 1946, he was with Warner Bros. Theatres for fourteen years as supervisor of sound projection in the New York area. He is active in the Society of Motion Picture and Television Engineers and the Variety Clubs, and served as president of the Warner Club for several years. He is a graduate of New York University, and he also attended St. Francis College.

JAMES F. DAILEY, president of the Typhoon Air Conditioning Company, Brooklyn, N. Y., has announced the appointment of Don V. Petrone as executive vice-president. Mr. Petrone joined the engineering department of Typhoon in 1935, later transferred to the sales department, and was export manager from 1939 until 1942, when he joined the Air Force. He left the service as a Captain in 1945, and re-joined Typhoon as sales manager, becoming vice-president in 1947. JOHN E. YORK has been named sales manager. He has been associated with Typhoon for five years, and was district sales manager for New York and New England until his recent promotion.

O. J. FOREST, manager of Western Electric Company (Caribbean), a subsidiary of the Westrex Corporation, arrived in New York recently from Trinidad for consultations with home office executives and equipment suppliers.

J. J. SCHAEFER, 62, projectionist at the Palace theatre, Dallas, died recently while



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on duty there. He had been associated with the Palace for 31 years.

Twenty-five RCA Service Company field engineers and technicians recently completed the second post-graduate course in theatre television installation and service techniques. EDWARD STANKE and CY KEEN, both of the company's district department, conducted the course.

NATHAN YAMINS, Massachusetts circuit operator, has donated buildings and real estate valued at \$30,000 to Beth Israel Hospital, Boston.

EDWIN RIBA, long-time manager of the Merritt theatre, first-run Warner house in Bridgeport, Conn., has resigned to devote his full time to his farm in East Haven. GEORGE RORABACK has replaced him.

W. T. RICHARDS is the new manager of the Florida theatre, Haines City, Fla.

FRED MCCALLUM, associated with Wilby-Kinney Theatres in Alabama and Tennessee for a number of years, has been appointed manager of the Auditorium in Birmingham.

JESUS CUEVAS, manager of the Westrex Company, Brazil, arrived in New York recently from Rio de Janeiro for home office conferences.

R. T. MULLENS has been appointed manager of Talgar Theatres' drive-in at Tallahassee, Fla.

RAY CARSKY, merchandising manager of Balaban & Katz Theatres, Chicago, is retiring to Florida after 28 years with the Chicago circuit.

DAN NEWMAN, Chicago publicist, has bought out his partner in the downtown 300-seat Astor theatre and is now the sole lessee.

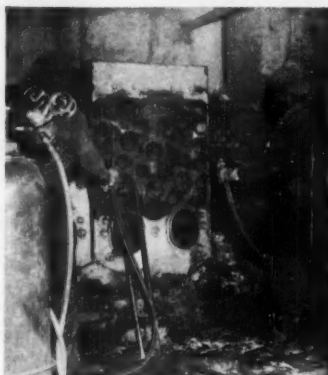
The Jackson Theatre Company, Cleveland, which recently took over the defunct Sundown Cruise-In, near Xenia, Ohio, has renamed it the Old Town drive-in.

JOSEPH GIBONEY recently opened the first outdoor theatre in the Spencer, W. Va., area.

CHARLES MARCUS succeeds DON JACOBS as manager of the Lorain Fulton theatre, Cleveland, following Mr. Jacobs' transfer to the Galion theatre, Galion, Ohio.

MELVIN KINKHEAD, former manager of the Iowa and Howard theatres at Jefferson, Ia., has been awarded a battlefield commission in Korea.

## Theatre Boiler Scrapped To Help Defense Production



Despite the fact that the price paid for scrap metal would not cover the labor cost of dismantling the equipment, E. R. Holtz, head of the company operating the Century theatre in Detroit, recently ordered removal of a 10,000 lb. tubular steel standby boiler in that house, in response to the Government's appeal for increased scrap metal collection. The accompanying photograph shows workmen dismantling the boiler for this purpose. In a letter to the Office of Defense Mobilization, Mr. Holtz suggested that the ceiling on scrap salvaged at high labor cost be removed, and he concluded:

"Kindly advise if you would like a picture of the boiler torched apart, to use as a stimulant for others, and as a challenge to TV to do as much as movies have done, are doing and will do."

Further indicating patriotic contributions of the theatre field to the scrap metal collection, is a recent announcement by J. Robert Hoff, sales manager of The Ballantyne Company, Omaha, that his firm has salvaged more than 21 tons of steel scrap from their manufacturing operations since March 1st of this year. Additionally, almost 40 lbs. of copper wire clippings have been turned over by Ballantyne to local dealers.

H. F. MOSSIMAN, 65, who formerly operated theatres in Elwood and Kokomo, Ind., died recently.

HY BETTINGER replaces WILLIAM KURTZ as manager of the National theatre, Washington, D. C.

EDWIN J. HOSS, manager of the Chimes theatre, Oakland, Calif., was beaten and robbed of \$2 and his car by two youths recently.

SOL BOLNIK, former manager of the Lorenzo theatre, San Leandro, Calif., has taken over the post of manager at the Del Mar theatre there, made vacant by the death of GLENN CALDWELL. FRANK REBISKIE, former assistant at the Del Mar, has been promoted to manager of the Lorenzo.

MOTION PICTURE HERALD, OCTOBER 13, 1951

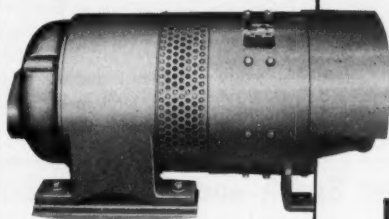
## FIRMS EXHIBITING AT TOA CONVENTION

Following are the manufacturers and distributors of theatre equipment and supplies which had exhibits at the 1951 convention of the Theatre Owners of America at the Astor Hotel, New York, September 23-26:

Ahrens Manufacturing Company, Grinnell, Ia.  
American Chic Company, 30-30 Thompson Street, Long Island City, N. Y.  
American Seating Company, Grand Rapids, Mich.  
Automatic Products Company, 250 West 57th Street, New York 19, N. Y.  
Beech Nut Packing Company, 217 West 19th Street, New York, N. Y.  
Blum's, Inc., San Francisco, Calif.  
Cadbury-Fry, 261 Broadway, New York 7, N. Y.  
Charms Sales Company, Asbury Park, N. J.  
Confection Cabinet Corporation, Newark, N. J.  
The Coca-Cola Company, 515 Madison Avenue, New York, N. Y.  
C. J. Cretors & Company, 620 W. Cermak Road, Chicago 16, Ill.  
Drake America Corporation, 20 East 50th Street, New York, N. Y.  
Federal Quality Corporation, Atlanta, Ga.  
General Register Corporation, 43-01 22nd Street, Long Island City, N. Y.  
General Precision Laboratory, Pleasantville, N. Y.  
Hershey Chocolate Corporation, Hershey, Pa.  
Henry Heide, Inc., 313 Hudson Street, New York.  
The Charles E. Hires Company, 208 South 24th Street, Philadelphia, Pa.  
Hollywood Candy Company, Centralia, Ill.  
Joe Hornstein, Inc., 630 Ninth Avenue, New York.  
Life Savers Corporation, Port Chester, N. Y.  
Lily Tulip Cup Corp., 122 East 42nd St., New York.  
Lyon Industries, 342 Madison Avenue, New York.  
Majestic Enterprises, Inc., 959 Greenshaw Boulevard, Los Angeles, Calif.  
Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Mo.  
Mars, Inc., 2019 North Oak Park Avenue, Chicago.  
Mason, Au & Magensheimer Co., Mineola, N. Y.  
Miniature Train Company, Rensselaer, Ind.  
Mission Dry Corporation, Terminal Annex, Los Angeles, Calif.  
Mohawk Carpet Company, Amsterdam, N. Y.  
Mosler Safe Company, 320 Fifth Ave., New York.  
National Theatre Supply, 92 Gold St., New York.  
Nestle's Chocolate Company, 60 Hudson Street, New York, N. Y.  
Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.  
Nu-Screen Corp., 1501 Broadway, New York.  
Orange-Crush Company, 318 West Superior Street, Chicago, Ill.  
Paramount Television, 1501 Broadway, New York.  
Pepsi-Cola Company, 3 West 57th Street, New York 19, N. Y.  
Peter Paul, Inc., Naugatuck, Conn.  
Purity Pretzel Company, Harrisburg, Pa.  
Quaker City Chocolate Company, 2136-60 Germantown Avenue, Philadelphia, Pa.  
Radio Corporation of America, Camden, N. J.  
Rex Specialty Bag Corporation, 101 Onderdonk Avenue, Brooklyn 37, N. Y.  
Thomas D. Richardson Company, Atlantic & "I" Streets, Philadelphia 3, Pa.  
Selmix Dispenser, Inc., Garden City, N. Y.  
Sero Syrup Company, 255 Freeman Street, Brooklyn 22, N. Y.  
Alexander Smith Carpet Co., Yonkers, N. Y.  
Spacarb, Inc., Stamford, Conn.  
Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.  
Switzer's Licorice Company, 612 North First Street, St. Louis, Mo.  
Supurdisplay, Inc., 233 E. Erie St., Milwaukee, Wis.  
Theatre Candy Company, 215-219 Stuart Street, Boston, Mass.  
Theatre Seat Service Co., Nashville, Tenn.  
Trad Television Corporation, Asbury Park, N. J.  
Westinghouse Electric Company, Pittsburgh, Pa.  
Wm. Wrigley Jr. Company, Chicago.

BETTER THEATRES SECTION

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*A close-up of the carpet individually  
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# Better Theatres

for OCTOBER 1951

GEORGE SCHUTZ, Editor

## Good Housekeeping Is Good Business!

**"Movietime U. S. A." is an excellent time to clean up, to renovate, to re-equip our theatres — and a time to establish at last a policy of top housekeeping and maintenance standards throughout the theatre business.**

CALL IT housekeeping — call it maintenance—either one will do for one of the most important functions of management, yet one most often approached reluctantly, performed haphazardly. To the "Movietime U. S. A." drive of the Council of Motion Picture Organizations, Trueman T. Rembusch, president of Allied States Association of Motion Picture Exhibitors, recently found it timely to point out:

"Soap and water salesmanship never gets old. You wouldn't patronize a dirty filling station with dirty rest rooms, Mr. Theatre Operator. You wouldn't patronize a dirty restaurant, or a dirty department store with smelly dressing rooms. Well, you are no different than your theatre patrons—they won't patronize a dirty theatre. . . ." And he went on through much of the theatre, pointing to such things as walls, seating, projection equipment, condition of the front.

The implication, of course, is that theatre management just doesn't follow a regular system of maintaining its proper-

ties in spic-and-span, attractive condition. Recognized is the necessity to urge such chores from time to time—and especially at a time when the theatre business is striving to make every claim upon public interest and approval. In short, housekeeping and/or maintenance, are commonly ("normally"?) neglected!

By *housekeeping* is often understood the routine cleaning. The daily and weekly sort gets taken care of regularly enough, to a degree. After all, the place has to be swept out, mopped up, etc. That still leaves a lot of room for neglect, for superficial washing, dusting, vacuuming do not get rid of the soil that causes odors, the dirt that accumulates in the less conspicuous places, the grime that eats into fabrics.

The chores of routine housekeeping, as distinguished from maintenance of building and equipment, have deeper significance, in a well ordered system, than that of getting rid of noticeable dirt which accumulates within a day or a week. They bear

upon depreciation, especially of lighting equipment, plumbing, fabrics, wall surfaces, metallic moulds and ornaments, etc. A washroom that has a foul odor, or would have if perfumes and paradichlorobenzene weren't superimposed upon it, is bad enough in itself. Additionally, it is practically sure to mean that the routine *housekeeping* system is never reaching the conditions which will mean refinishing and replacement before their time.

Such housekeeping is accepted as a regular responsibility of the individual manager; maintenance, however, takes in a lot more territory, and of course such things as repairs and replacements are often outside of an employee-manager's authority. But that situation in any particular operation does not put the knowledge pertaining to maintenance outside a manager's vocation. It is questionable if a circuit actually wants to remain ignorant of conditions adverse to the continued value and efficiency of a property. The economics of one operation or another may not advise certain immediate replacements, but the manager is not likely to be stepping out of his proper role when he keeps tabs on conditions and can make intelligent reports and recommendations concerning them.

### THE OSTRICH ATTITUDE

All too true it is, of course, that equipment shot before its time, or unnecessarily inefficient, and buildings so shabby that nothing less than general renovation will put them in shape, are frequently consequences of policy, whether the theatre be a circuit or an individual operation. The owner of a business, naturally, likes to take money out, not put it in. But how far can

## October Manager of the Month Award

### JOSEPH D. NEVISON

Manager of the A. M. Ellis Circuit's  
Erlen theatre in Philadelphia, Pa.

### for Maintenance



SINCE becoming manager of the Erlen theatre in Philadelphia, Joseph D. Nevison has installed methods and facilities which have so marked the house as a well-kept, attractively appointed property that he was nominated for a Better Theatres Manager of the Month Award on several counts, prominent among which was Maintenance. Following are highlights of exhibits which, upon request, he has submitted:

**HOUSEKEEPING AND MAINTENANCE:** The theatre is divided into sections, with a staff member responsible for each. A daily reminder schedule is used for especially important matters; a weekly schedule gives each cleaner specific duties on specified days, which has prevented accumulation of conditions not needing daily attention. In the auditorium, such work as seat tightening is done along a certain number of rows each week; thus in a number of weeks, the entire auditorium is covered.

Some of the other activities also bear upon maintenance. Usher dressing rooms were repainted, a sunken lounge, the entrance area and auditorium were given replacements, with the effect improved.

**RENOVATION:** Besides being given a new color scheme, with furniture recovered, the lounge was relighted with lamps of smaller wattage, which has actually improved the effect. A center table was "promoted" from the circuit's home office, and placed between two sofas, with a lamp. On a small platform are seasonal plant arrangements. For \$4 a loudspeaker was purchased and wired to a table radio in the manager's office to provide music in the lounge. The Erlen now advertises: "Visit our Musical Lounge, where you may meet your friends—relax, talk, smoke and enjoy the cozy atmosphere."

Attraction advertising was strengthened by converting display frames to single "Now" 40x60's with a panel on each side plugging the free parking lot and matinees in transparencies; and by installing new sections on the marquee to allow better copy composition. Also, attraction signs were given more light.

At small cost, plastic panels were installed at sides and back of the box-office (eliminating outmoded draped windows). Wall pockets and flower sprays were added, and the lobby side refinished in leather matching lobby color.

Lobby displays were changed into shadow boxes with 40x60 transparencies, reducing display cost weekly by 75%, besides improving effect. Auditorium covers were also relamped to better decorative impression.

**SERVICE:** Ushers were given new uniforms, and regular meetings were instituted for systematic training, with special attention given to supervision of children and detection of degenerates.

**INSTITUTIONAL PROMOTION:** Folder going to 5,000 twice monthly not only advertises attractions, but contains map showing location of theatre and its parking lot (also circuit's Renel theatre) and plugs various services of the theatre.

*Better Theatres Manager of the Month Awards were inaugurated in September, as announced and explained in the July and August issues. They are given for outstanding skill in those activities of the theatre to which Better Theatres is devoted. Entries and nominations should be sent to Better Theatres Manager of the Month Award, Quigley Publications, Rockefeller Center, New York 20, N. Y.*

you go in that direction? There comes a time when you find you have only been kidding yourself. You've got to put in at one time about as much as you would have been sinking in small amounts—yes, and quite likely more—if maintenance had been regular and adequate.

Obsolescence is one thing—it is a result of change in taste, advances in methods, and the money it exacts in time is tribute to progress, on which one hopes eventually to cash in. But depreciation is quite another thing, and it can be controlled.

The practice of reckoning profits without allowing for depreciation, which is the usual one in the theater business, is responsible for much of the undue depreciation which, every so often, shows up in conditions that urge the industry itself to take note and start crying for general renovation. The real devil of it is, the public most likely has noticed first! A percentage of gross income naturally belongs to the property, not the owner, to account for wear and tear. The damage from use is there whether the bookkeeping recognizes it or not. If not, one day it will put some very robust figures on the debit side. And in the meantime the theatre has lost a tangible sum in appeal, an undeterminable amount in operating inefficiency.

### BUSINESS-LIKE MAINTENANCE

On the other hand, a depreciation account for working, not merely income tax, purposes encourages a system of repair and replacement that can keep costs ultimately down—and it gives a far truer picture of profit or loss than waiting for something to happen, then taking the money out of pocket, or paying interest on a loan or chattel mortgage.

Given a business-like policy of maintenance, the manager of a theatre has it in his power, if he properly informs himself, to do a job in this department quite as important as that of attraction exploitation. It may not be so interesting, but it merits fully as much respect, for actually it takes more specialized know-how.

Much has happened since motion picture exhibition was no more than showbusiness. It is that today, of course. But not in the week's-engagement sense from which its practices were originally derived. A motion picture theatre is a permanent community service. Managerial function has therefore gone considerably beyond that of an exploitation man.

Now, of course, intelligent care and operation of the physical plant is of special weight. Competitive recreations and other new conditions within and without the industry, including a drain on national resources due to the international political situation, give maintenance a critical rating in the scheme of management.—G. S.

MOTION PICTURE HERALD, OCTOBER 13, 1951



The mezzanine lounge (above) and main foyer lounge.



## Glamorous again . . .

**P**

UBLIC enthusiasm for the newly remodeled Roxy theatre in Springfield, Ill., is proof that the straightforward approach which the architects and interior decorators employed was successful in creating the contemporary atmosphere so sought for in present theatre design. That this was not a mere refurnishing and repainting job is evidenced by the accompanying photographs.

The auditorium is particularly striking with two gigantic murals at the proscenium arch, setting the key for the romantic south sea island theme. A pirate buccaneer ship dominates both murals with decorative symbols of the sea surrounding them, such as a highly stylized neptune and a fanciful whale. The scroll-like waves that flow through the panels were taken from the hand-wrought balcony stair rails that were specially designed by the architect.

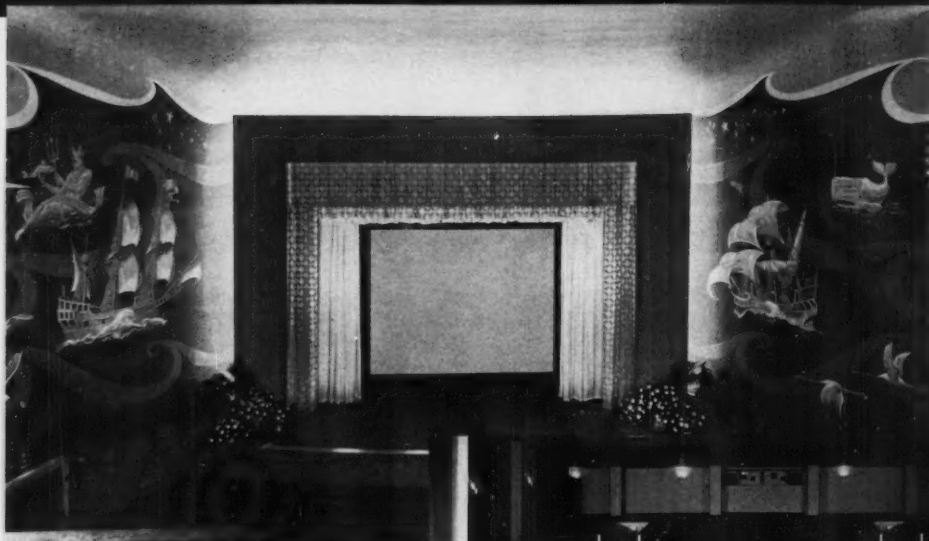
The color scheme of the auditorium is a rich Hawaiian turquoise, and the background of the murals is dark sea blue. The rest of the room is carried out in these colors, with an accent of terra cotta red, which is on the large picture frame effect wall that houses the screen and drapery. In this treatment of the screen area a

## through modernization

The contemporary styling of the Roxy theatre, Frisina Amusement Company operation in Springfield, Ill., as remodeled by Hadley & Worthington, architects, and G. H. Schanbacher & Son, decorators, of that city.

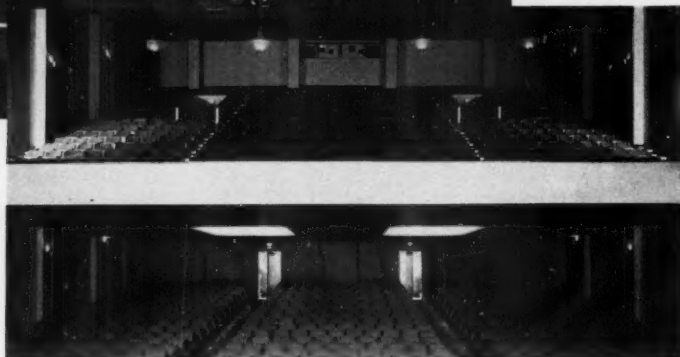
The lower course of the building has been modernized with steel and glass.





In modernizing the auditorium of the Roxy, the designers have recast the original proscenium form into a cove-lighted recess for the screen. Murals flank the screen opening, but the remainder of the auditorium has been refinished without embellishment except for an intervening panel near the rear.

Below is a section of the inner foyer leading to the main floor and mezzanine.



dramatic setting was sought, with interesting illumination during intermissions.

The foyer and mezzanine lounges are carpeted in a red and gold scroll leaf design, as is the rest of the theatre. The wall colors are shades of dark warm green. Modern furniture consisting of deeply upholstered sectional pieces make these areas inviting. Murals on each floor are effectively lighted by pinpoint roto spots, and the wall opposite the mural in the mezzanine

lounge is covered with a large mirror to add to the illusion of space.

The contemporary coloring and mural treatment of the auditorium and foyer areas is contrasted with natural oak paneling of the main lobby. The latter has a brushed brass chandelier designed as a contemporary adaptation of a traditional fixture by the architects. The only color in the main lobby is salmon red on the drop of the recessed ceiling, which helps accent the natural oak and the brass.

All of these features of contemporary architecture and decorating combined with such changes as new seating (Kroehler push-back), with 368 additional seats on the main floor, a new and larger balcony, which added 150 seats, new air-conditioning, and a new stainless steel and mirrored front, have effected a transformation of the original house.

The Roxy is one of the earlier operations of the Frisina Amusement Company, which was started in 1916 by Dominic Frisina and now operates 60 regular theatres and seven drive-ins in Illinois, Iowa and Missouri. Besides Mr. Frisina the officers of the company are Ciro Pedrucci, vice-president; Dominic Giachetto, treasurer; and J. B. Giachetto, secretary and managing director.

The lobby has a touch of tradition, in the oak paneling and chandelier.





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# On the House



THINGS SAID AND DONE AND THINGS TO COME MORE OR LESS CONCERNING THE SHOWPLACE

## Maskless Screen of Unit Design Adapted to Any Existing Theatre

HOW A maskless screen and luminous screen surround can be effectively installed in an existing auditorium of any design, with adequate refinement, yet without extensive structural alterations, is demonstrated in a scheme introduced with the reopening of the Plaza theatre in New York's suburb of Scarsdale.

Installed by the Capitol Motion Picture Supply Co., the Plaza screen applies the principles of image edge attenuation and

picture light control developed by Ben Schlanger, theatre architect, and William A. Hoffberg, engineer associated with him. The result of many years of experimentation, the method more recently has been patented.

Inasmuch as the performance at the Plaza has been approvingly, even enthusiastically, received by Plaza patrons, this application is especially significant because of the simple, unit-type structural pro-

visions. In the new theatre which was recently opened in Framingham, Mass., Mr. Schlanger was able to incorporate his system in the basic auditorium design. The Plaza installation represents an attempt to make a maskless screen available and adaptable to any existing theatre at a relatively moderate cost.

There are three functional components—the screen, narrow flanges set at an angle to the screen, and wings which extend from the flanges at a greater angle and in a slight curve along the sides and top (see accompanying photo). The picture spills on to the flanges and on to the wings.

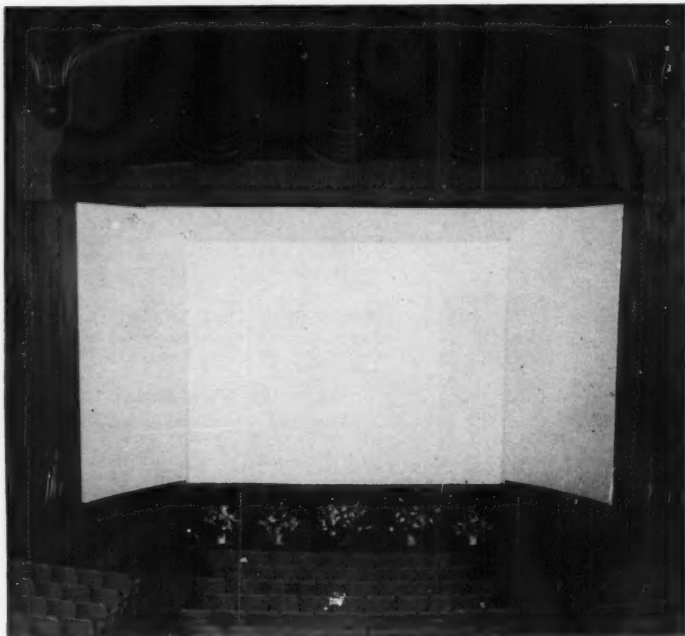
On the wings, however, the edge is "absorbed," in effect, by the picture light reflected from the wings. The intensity of this light is of course in the same key as that of the screen image at any moment; thus the density of the film itself controls image edge attenuation.

In the physical design, the objective has been to allow for prefabrication of the screen frame, flanges and wings for easy erection in the theatre. Flange and wing structures are covered with the same material used for the screen-proper. At the Plaza this is RCA's embossed vinylite fabric.

With a wide stage and elaborate proscenium arch treatment to contend with, Mr. Schlanger placed the screen-proper at the edge of the platform, then dressed the side areas beyond, into which the wings extend, with drapes. The arch and flanking walls thus do not impose any extraneous forms upon vision of the performance.

## Steel and Copper Demand Could Cut Theatre Supplies

WITH DEFENSE agencies of the Government warning the citizenry that shortages of steel, copper and aluminum are now of alarming proportions, it would be well for motion picture exhibi-



Auditorium of the Plaza theatre in Scarsdale, N. Y., showing the maskless screen installation which was effected in remodeling the house for reopening under the management of Leo Brecher, prominent New York exhibitor. Alterations, for which the architect was Ben Schlanger (who with William A. Hoffberg developed the screen), included removal of paint from the mahogany walls, restoring them to their original finish; and a new seating plan with stagger in the middle bank and row spacing increased to 36 inches. Greatest viewing distance now is only four and one-half times the picture width.

## REPLACEMENTS URGED NOW

Addressing the Theatre Owners of America convention in New York last month, Nathan D. Golden, director of the motion picture section of the National Production Authority, urged exhibitors to replace equipment now because of the possibility of shortages in critical materials later on. He said, "get theatre seats, carpet, stage and projection room equipment now, if you are in need of them. Use the latitude provided you now by MRO."

tion to be alert to what that situation might mean to theatre equipment.

The National Production Authority's Order M-4A, which went into effect October 1st, fundamentally changed the position of theatre modernization, as we said in these columns last month. It removed the arbitrary dollar limitation on construction and equipment installation, and since most modernization of theatre buildings, with emphasis on front styling and interior treatment, can be readily accomplished without the use of any critical materials, the effect of the new order has been to remove such remodeling substantially from controls.

Order M-4A does allow the use of steel and copper (though no aluminum) for theatre buildings, and in amounts sufficient for almost any renovation job. These quantities are 2 tons of carbon steel, and 200 pounds of copper. Even though a new theatre could be built without any steel, the copper limitation would prevent it.

## DEFENSE NEEDS ARE THE ANSWER

In any theatre construction, new or remodeling, that calls for steel and copper, Order M-4A offers no assurance, however, that the material will be available. Even though the necessary amount comes within the allowance of the order, it must be applied for (unless one had it on hand) through NPA field offices, and whether or not the request will be granted depends upon the current needs of defense and other activities having prior claim to the supply. At the moment the Government would have us believe that there just isn't going to be much steel and copper for others.

Maintenance, repair and operating needs are quite another matter. Nothing has changed here—technically, regulations continue to allow materials for those purposes. But presumably here, as elsewhere, policy is determined by supply. In short, if military and other "essential" production needs what is available, that's all there is, there isn't any more.

Now, then, equipment is in the same boat. So far there has appeared no immediate threat to the fabrication of most items of theatre equipment and supplies. But a lot of them are made of steel, and many, specifically those of electrical func-

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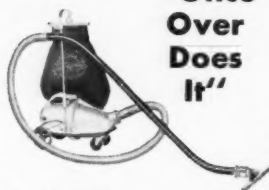


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tion, require copper. As Fred Matthews of Motiograph has recently pointed out in a general letter, the supply of theatre equipment may be expected to lessen as the manufacture of defense items accelerates."

### GETTING MRO SUPPLIES

Incidentally, Mr. Matthews has included in his letter some advice concerning maintenance, repair and operating supplies which may be helpful to many exhibitors. He points out:

"A theatre owner can order or receive in any quarter, MRO [supplies] and materials for minor capital additions (there is a limit of \$750 for any one capital addition) aggregating not more than \$1000 [using the allotment symbol MRO on his order]."

"If during 1950 a theatre owner purchased MRO supplies in excess of \$1000 per quarter, he must apply to the NPA for a quarterly or annual quota. (For method of obtaining such a quota and operating under it, secure a copy of CMP Regulation 5 from your local office of the U. S. Department of Commerce.)"

Mr. Matthews also reminds of the availability of the rating DO-MRO in the purchase of supplies other than those involving controlled materials. The DO symbol, as we have previously pointed out in these columns, is a sort of priority rating. Once it is used, however, it must be thereafter employed for all MRO purchases.

Well, sir, we don't believe we ever saw life so complicated.

**SPORTS REPORT**—By Ben Poblocki, our special correspondent in Milwaukee on the ancient and honorable (?) game of Golf: "The links feud between Bruce Gran, Al Kvoel, Gordon Hewitt, Colonel Haynes and your correspondent failed to come to the expected decision at this year's Milwaukee Variety Club Outing. Begun at the 1950 Outing, the dispute was resumed at the insistence of Mr. Gran, who suffered ribald taunts of his opponents to such a degree that his game was far below his standard—to put it more bluntly, up to the last hole the guy hadn't won a single skin. It was then that L. F. Gran, his father, suggested that they play for double or nothing on the last



hole, and he was elated when his son became the only one to hit to the green, which he did for a birdie, with his ball only about 3 feet from the cup. Victory was in his grasp—almost; however, rain began to fall. And where were the other contestants? Running like mad for the clubhouse! A third attempt to settle the issue will be made in 1952."

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# The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT  
& METHODS FOR THEATRE OWNERS, MANAGERS and PROJECTIONISTS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."  
—TERRY RAMSAYE

## Theatre Television in Terms Of Motion Picture Projection

By GIO GAGLIARDI

Assistant Chief Engineer of  
Sound, Projection and Maintenance,  
Warner Theatres, Newark Zone

NOW THAT theatre television is an accomplished and accepted fact, it is inevitable that the question be asked,



GIO GAGLIARDI

"How does theatre television projection methods compare with theatre motion picture projection?" This question may best be answered, and the results better accepted, if some of the underlying principles of these systems are examined and understood.

There are three basic systems of large-screen television which bear the best promise for this new medium. Two of them are now actually being sold and operated in this country. The third system has recently been demonstrated in Europe and is being investigated now for possible use in the United States.

The first is the instantaneous or direct projection method, in which high-brilliance cathode-ray-tube images are projected to the theatre screen by means of an extremely efficient optical system having two mirrors, one for image reflection, the other for correction.

The second is the storage, or intermediate, film system in which either 35mm or 16mm film is processed and projected. Here the television picture is received on a standard TV tube, the picture is photographed on film by a special motion picture camera, the film is rapidly processed, and it then passes through projectors in the regular manner.

The third is the electronic-storage, or

eidophor, system with which the incoming signal is used to modulate the arc of a standard projection lamp to produce large sized pictures on the theatres screen. The controlled "eidophor" surface takes the place in the projection system of the ordinary motion picture film.

### IMAGE PROJECTION

The first system—direct projection from a special cathode tube—has been developed by RCA, and because of its simplified operational procedure, it seems to have gained the ascendancy. The successful operation of pilot installations in theatres over the eastern section of the country has created a large demand for these theatre TV projection systems. RCA has received extensive orders for new equipment, and

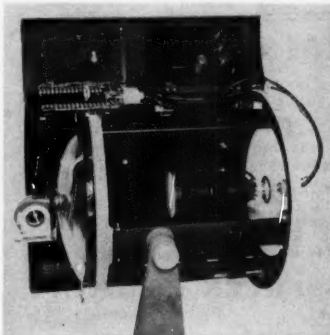


FIGURE 1—PT-100 Projector, cover removed.

many more installations are expected in the very near future.

Most of us are familiar with the cathode ray tube as it is used for standard home television. In this instance the picture on the face of the tube is viewed directly by

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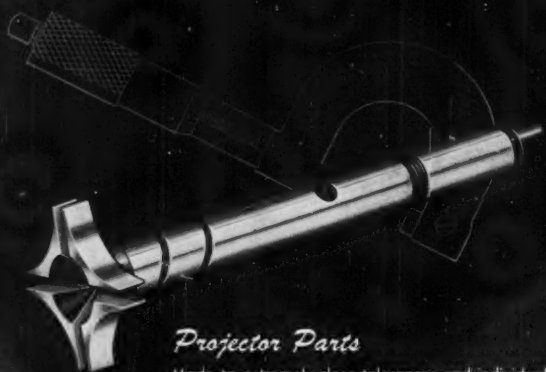
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the spectators, who normally sit pretty close to the picture. Television tubes, however, have definite limitations on size. Tubes 20 to 30 inches in diameter seem to be the largest commercially available, and it is quite improbable that anything larger will ever be provided.

Naturally, even the largest tube could never produce a picture of sufficient size for direct public viewing in motion picture theatres, therefore some means had to be provided for magnifying the cathode ray picture so that it could be seen comfortably by large theatre audiences. An obvious means of obtaining larger pictures from a cathode ray tube is



7N94 kinescope

to place a lens between the spectator and the tube. This has been tried on home TV sets with very little success.

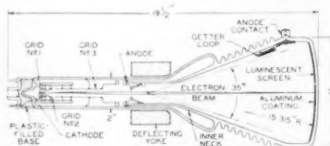
Another means of obtaining a larger picture is to make use of the same method that is employed in motion pictures—that is, to project a magnified image of the actual picture on the face of the cathode tube, directly to the theatre screen. This procedure presented several major problems; they were solved, however, after a tremendous amount of research and experimentation. Among these problems were:

1. The need for a cathode ray tube capable of producing extremely bright pictures with the required resolution and contrast.

2. The need for a projection optical system which would be as efficient as possible in order to utilize the largest possible percentage of the light generated by the cathode tube.

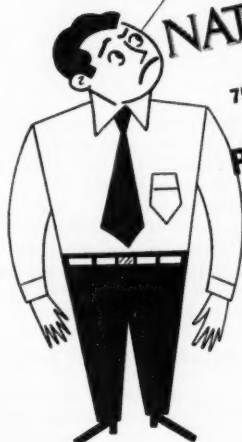
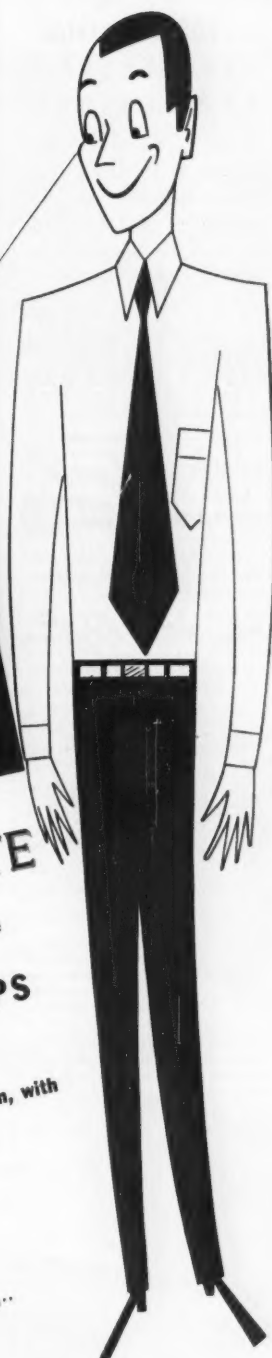
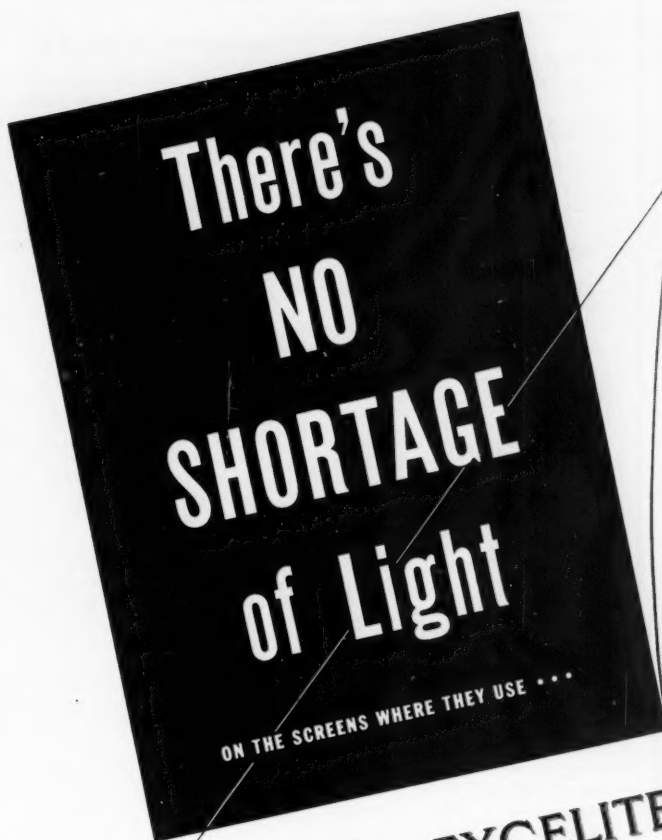
3. The use of specular, or directional, viewing screens for certain auditoriums so as to direct most of the impinging light towards the spectators.

In standard film projection practice, the light on the screen is provided by carbon



Cross-section of 7N94 kinescope

arcs which are burning in the lamphouse. The light of the carbon arc is focused on the motion picture film in the projector aperture gate. The brightly illuminated



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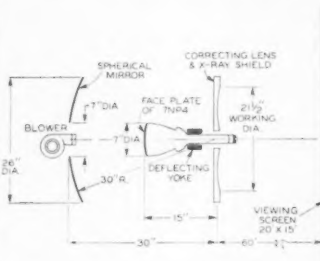
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film is projected as an enlarged image onto the theatre screen by a lens (refractive type) mounted in the film projection head.

In the equivalent television system using a cathode ray tube, there is no arc lamp to supply the auxiliary light source. The light energy is produced by the luminescent material which is applied as a coating on the inside surface of the tube face. This is usually called the luminescent screen of the cathode ray tube, or the projection *kinescope*. The face or screen of the kinescope then replaces the illuminated film in the aperture gate.

### KINESCOPE LIGHT OUTPUT

The light output of a projection kinescope depends primarily upon the size of its luminescent screen, the energy of the electron beam bombarding the screen, and



Typical optical and cooling system for theatre television projector using 7NP4 kinescope.

the light conversion efficiency of the phosphor materials comprising the screen coating. Figure 1 shows a picture and a schematic diagram of the RCA - 7NP4 kinescope used in the most recent TV theatre projection equipment.

Kinescopes have been made in various sizes and operate at different anode voltages. Home projection tubes may be 3 to 5 inches in diameter and operate at 25,000 volts. An earlier model RCA projector employed a 15-inch kinescope operating at 80,000 volts. The 7NP4 kinescope has a 7-inch diameter screen, operates at 80,000 volts, and has a peak beam current of 6 milliamperes.

It has been found that under these conditions the light output of the luminescent screen is equal to 4000 lumens. From data published by RCA engineers, it seems possible to raise this output to about 5300 lumens by increasing the tube diameter to 15 inches. However, it is pointed out that the increased cost, weight, and general clumsiness of the associated optical system surpasses the possible gains so much that the 7-inch diameter 7NP4 kinescope was retained as a standard production model.

It can be seen from the above that the total amount of light available from the

face of a kinescope is not very large, therefore the optical system required to transfer this light to the theatre screen must be as efficient as possible.

### REFLECTOR EFFICIENCY

For all practical purposes the large face, or screen, of a kinescope radiates light as a perfectly diffusing surface. When the light from a perfectly diffusing surface is projected onto a viewing screen by means of a conventional lens (refractive-type), by far the greatest part of the light does not reach the viewing screen. In fact, a lens with a speed of  $f/2.0$  can only collect and project about 3% to 6% of the total light emitted by the kinescope. This is primarily due to the relative difference in size of the lens and the source of light, which is the large face of the cathode ray tube.

It was therefore necessary to go to an entirely different type of optical system. The one chosen as being the most effective was the spherical reflector, or mirror type, called the Schmidt system. This method is used in the large telescopes at our principal observatories. Figure 2 is a schematic diagram of this type of optical system, as used in theatre television projection.

The outstanding advantage of this optical system over the conventional lens is its ability to focus the object, the large area of the kinescope face, or screen, with a large relative aperture, and to give the necessary magnification at the theatre screen. This is done with an actual light transfer efficiency of approximately 40%. Because of its large aperture, this system has an effective speed of approximately  $f/0.8$ .

However, all these advantages do not come free of certain other obstacles. The

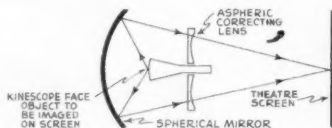


FIGURE 2

concave spherical mirror has the ability to project an enlarged image upon the screen when an object is placed between the center of curvature and the focal point. But because of spherical aberration, the image formed on the screen by projection is not sharp. It is necessary to introduce a separate type of correcting lens which will compensate for this form of spherical aberration.

### GETTING A "FLAT" IMAGE

Figure 3 shows the action of spherical aberration when a large spherical reflector is used. The object point O is picked up by three zone points, A-B-C, on the reflector.



tor. Zone A produces an image of point O at F because angle  $OAO'$  must be equal to angle  $O'AF$ , since the angle of reflection is equal to the angle of incidence. For the same reason, zone B focuses the object point O at E, and zone C forms an image at D. It can easily be seen that with images

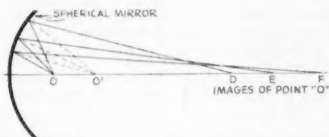


FIGURE 3—Spherical mirror without correcting lens.

at D, E and F no sharp focal point for O may be found.

The purpose of the correcting lens is to provide negative and positive correction to the spherical mirror so that the images of the object produced by every single zone elements of the mirror will coincide exactly to give a proper sharp image of the whole object.

Figure 4 shows how this may be done. The correcting lens has a surface which is continuously variable in slope. Zone B on the reflector needs no correction, therefore the lens at this point is flat. Zone A would normally project the image to F, but the correcting lens brings it back to F'. Zone C would normally project the image

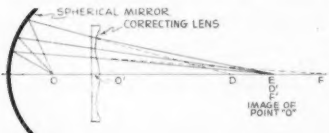


FIGURE 4—Spherical mirror with correcting lens.

to D, but the correcting lens bends this ray to D'. The three scattered image points are now superimposed sharply at ED'F', and the correction is complete.

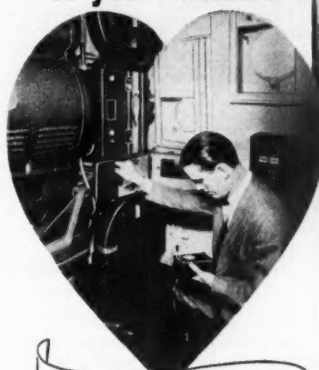
Unfortunately, the shape and size of the correcting lens depend upon the throw or magnification for which the system is designed. An optical system of this type, because of its high speed and high relative aperture, can only be properly corrected for one given position of object and image, and for this reason a different correcting lens would be required for each change of throw. This condition has forced the manufacturer to concentrate on the production of one size of kinescope, one size of mirror, and one size and shape of correcting lens.

Because of the above limitations in equipment, the size of the television picture on the screen, and the distance between the kinescope projector and the screen, have to be maintained within very close limits. For their PT-100 theatre television system,

(Continued on Page 26)

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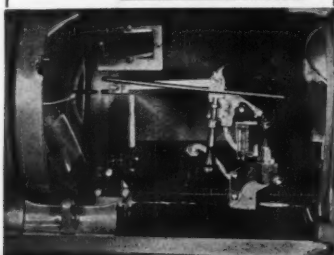
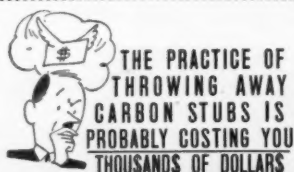
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# The DRIVE-IN

A department conducted

By **WILFRED P. SMITH**



for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledgewood, N. J.

**WRITE IN:** Questions about drive-ins submitted to Mr. Smith by mail will be answered as promptly as possible in this department. The name of the person sending the inquiry will not be published. Letters should be addressed to Better Theatres, Drive-In Department, Rockefeller Center, New York 20, N. Y.

## Advertise Local Indoor Theatres In Closed Season

IN THINKING about the approaching dark season for drive-ins above the nation's South, I recalled an editorial by Walter Brooks in the *Managers Round Table* of MOTION PICTURE HERALD last summer, in which he made some interesting observations concerning the copy of signs on regular theatres closed for the summer or for alterations. He pointed out that a sign that merely says the theatre is closed is pretty dismal, that it would be better to add when the theatre is to be reopened, preferably naming the opening attraction.

I buy that idea enthusiastically—and it has suggested something that seasonally closed drive-ins might do. Certainly the attraction board, in stating that the theatre is closed for the winter, should say about when it is to reopen in the spring.

But here is something further the copy could do to give the copy some positive, rather than an entirely negative, effect. It might also say (with a side-glance at television), "See Excellent Motion Pictures on the Giant Screen of Your Local Theatre."

In fact, I'd like to see such institutional effort carried to the point of naming actual attractions currently playing at the local indoor theatres. That would be a "natural" where the owner of the drive-in also operated a regular house or two in the town. But even where that is not the case, the drive-in management would be helping to maintain the movie-going habit by promoting attendance at the local conventional theatres during the off season.

As I have previously said in these columns, I do not think there is very much to the idea that the drive-in is a substantial competitor of regular theatres. Most of the people you see at a drive-in probably wouldn't be seeing movies anywhere ex-

cept on a home or tavern television set on that particular evening if it weren't for the convenience and special recreational appeal of an outdoor theatre.

Additionally, a lot of those people have never been regular patrons. The drive-in has given many of them a movie-going habit which carries over into the cold months.

Movie-going as a habit is a basic asset of the business. Every division should do all it can to keep that habit lively. A drive-in that directs its patrons to local conventional theatres when it is closed is only helping to keep alive an interest which it will need the following season.

## Getting Ramps Ready for Winter

THE TIME for winterizing drive-ins is again upon us operators in the more northern parts of the country. Some of these outdoor theatres have ramps surfaced with macadam, but many of them don't, and they will be in need of special treatment before frost sets in.

One of the most economical ways is one which we have found to have advantages at the Garden Auto-Torium. This is to spread MC-1 (medium cure) oil over dirt ramps, then to put grits over that at the rate of 20 pounds per square yard. Here is the method we use:

A local oil distributor brings us the medium cure product by metered truck, and spreads it over the ramps at the rate of a half-gallon per square yard. We are paying 12½¢ per gallon for such oil.

We then order road grits from a local quarry, to be delivered in a truck equipped with a mechanical spreader. The grits are of a size that will go through a quarter-inch mesh and stay on a 30-mesh screen. The spreader is set to spread the grits in the required amount—20 pounds per square yard. This should be done as soon as pos-

sible after the oil is applied; to delay is to take a chance that rain may thin out the oil. The grits cost us \$2.10 per ton.

When the grits have been laid, a 6-ton roller is driven over the surface. For this part of the job we pay at the rate of \$40 per day.

That is the method we now are using to put the ramps in good condition to get through the winter without deterioration. The drives are given another kind of treatment.

On the main drives, and especially at the turns, we apply the oil at the rate of three-quarters of a gallon per square yard, and then a coating of grits at the rate of 25 pounds per square yard. These surfaces are also rolled with 6-ton equipment.

It is our experience that this kind of treatment just before frost is likely to harden the ground, creates a smooth, firm surface, and the cost is about 90% less than that of macadamizing. It is estimated that such a surface should remain for at least three years without further resurfacing.

In the spring, just before opening, drives and ramps are again rolled to smooth out spots that have been heaved up by the frost. Certain areas of the surfaces may get more wear and tear than others, but it is quite a simple matter to put them into original condition by spot-dressing them at the rate of one-third of a gallon of oil, and 10 pounds of grits per square yard.

A solidly-surfaced ramp means maintenance of proper grades. Traffic during the operating season loosens the surface sufficiently to allow water to seep into the parking space instead of running off into the traffic lanes. When this happens during cold months, you get a surface that freezes, with the result that in the spring you get more "popping up" of the surfaces than you should. In fact, disturbance of the surface goes on all winter, with alternate freezing and thawing, if an appreciable amount of water soaks into it. The oil and grits treatment in the fall keeps it out.

## Winter Releases For Next Season

ANOTHER THOUGHT for the drive-in that closes during the winter: Starting now it would be a good idea, in our opinion, to keep a record of pictures released during the closed season. Note how they are doing at the conventional theatres during the winter—you may want to play them at your drive-in when you reopen it next spring.

Many of your patrons do not regularly attend conventional theatres, for one or

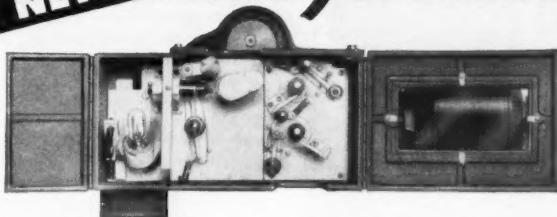
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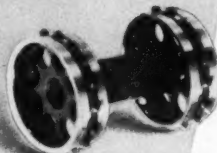
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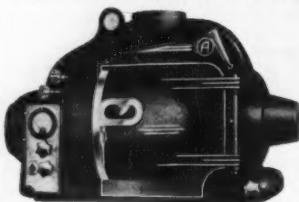
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more of the reasons which have made drive-ins fill a need in motion picture exhibition. They will not have seen these pictures, so they are just as new for them as pictures released in the spring and summer.

Keep tabs on product released during the next few months, and maintain a cumulative booking schedule on those you want for next season. Winter would be a good time to see the distributor about dates and prices. You might be able to make playing arrangements well in advance.

Theoretically, a drive-in operator should be able to expect better terms for such bookings than would be the case were they current releases. Certainly the distributor should realize that the spring-to-fall drive-in can recapture "lost revenue" on some of his product released during the winter. This is especially true of a drive-in that can improve its run the following season. And I, for one, have a sneaking suspicion that many drive-in operators are going to be doing some bidding next season, based on their 1951 operations.

The writer is one who has always tried to put his film buying on a live-and-let-live basis, and doubtless a lot of other drive-in operators have found that attitude good policy. But some of us also may have noted, with some misgivings, that certain exchanges have been asking top terms on "co-feature" pictures at conventional theatres

before a drive-in plays them as a main feature. That sort of thing could kick up a lot of opposition among us drive-in fellers.

## The Snooty Trade

ONE OF THE contributions of the drive-in to the industry today is getting the so-called "snob" audience back in the habit of going to the movies. This is made up of the sort of people who entertained at "cocktail hours" in their home "whoopie rooms." They are the thousands who passed a negative judgment, and among them one found a smart-Alec tendency to derogate movies without ever seeing them. I am speaking from experience.

Hundreds of new faces now appearing at drive-ins are those of persons who have not been to the movies in years and were proud of it! This certainly must exist in hundreds of cities throughout the country. Now that the drive-in has smoked them out of their basement bar-rooms, every effort should be made to keep them coming—and to continue going to the movies after the drive-ins have been shuttered for the winter. They may be hardened critics, but bear in mind that their "cabbage" is as good as the next person's.

## FIRE TRUCK FOR FUN . . . POLICE PATROL FOR ORDER



Already having a patrol car for its special officers, the Pottsville, Pa., drive-in recently "citified" its services still further by acquiring a fire truck. What kid hasn't wanted to ride a fire truck? Knowing the answer to that one, Charlie Poorman, manager of the Pottsville bought a truck being discarded by a fire department and outfitted it with padded benches. Now before each night's performances begin, the truck carries thrilled youngsters around the grounds, leaving and returning to a "firehouse" where cartoon figures keep poking their heads out of the windows. The structure was built by Jack Lynch, restaurant manager; Francis Wilson, "chief of police" (pictured with patrol car); and Joe Lynch, entrance attendant. The rides are free. Besides Mr. Wilson, special officers, who have authority granted by the county court, include Melvin Bertsch and Arthur Trachte.



MOTION PICTURE HERALD, OCTOBER 13, 1951



## A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

### When Force Is Legal In Ejecting a Patron

SOMETIME in his career, the manager of a motion picture theatre is likely to find it necessary to deal with a patron who is so objectionable to other patrons that he must be put out. That usually presents a ticklish situation. The trick is to eject such a disorderly person without incurring liability for damages.



LEO T. PARKER

A review of leading higher court decisions discloses that the courts have laid down certain and well defined rules which, if adhered to, may be safely followed when ejecting undesirable theatre patrons. However, if these established rules are not carefully followed, heavy liability in damages may result.

A leading case (149 S. E. 331) is one in which a theatre owner was held liable for \$3,500 in damages when the evidence proved that an employe struck a patron who was stubborn and refused to leave the theatre when he was requested to leave. In this case the employe did not use ordinary force to eject the patron, but he immediately struck the patron when he said that he would not leave. This court stated important law, as follows:

"If one conducts himself as to become offensive to the proprietor . . . the proprietor has the right to eject. Now how must he eject him? He must proceed, first, by ordering him to leave the premises; if he declines to go, and does not go, he must first use gentle means, and lay his hand upon him gently; if he resents and refuses to go, the proprietor . . . may use whatever force is necessary to eject the trespasser; but he must not use more force than is necessary."

Higher courts consistently hold that although a theatre owner is liable if a theatre employe unlawfully assaults or ejects a patron, the proprietor is not liable for acts performed by a police officer while attempting to arrest a patron. (See Hutchinson Amusement Company, 139 Atl. 671.)

On the other hand, readers should realize that employment of a "special" policeman, although authorized by the city officials to make arrests, will not relieve the theatre owner from liability for unlawful acts of the policeman who is directed by the theatre owner or his manager to eject a patron.

### Patent Infringement And Damages Allowed

CAN A THEATRE owner be liable for infringement of a patent if he purchases the patented invention from a manufacturer? What is the damage liability for infringing a patent?

One can infringe a patent in either of the following ways:

By making or using the invention for his own purposes.

By obtaining the invention from a legal source and practically rebuilding it when repairs are needed.

By illegally appropriating and using a patented invention.

By obtaining the invention, or the right to use it, from a legal source and failing to use it in accordance with the restrictions specified in the license contract.

Another important point of law is that any theatre owner who either makes, sells or uses a patented invention, without authority of the patentee, is liable for infringement.

Generally, the patentee or owner of the patent, is entitled to recover the exact profits earned by the infringer, plus the full and complete damages sustained by the patentee as a result of the infringing acts.

Moreover, certain circumstances increase or warrant additional damages where it is shown that a patent was infringed willfully and intentionally; or the infringer persisted in infringement.

Also, if the infringement is willful and intentional, the patentee may recover a judgment against the infringer for the profits, plus three times the actual damages caused by the infringing acts (97 U. S. 126).

A person or firm cannot avoid liability for infringement of a patent although he proves that he purchased the patented de-

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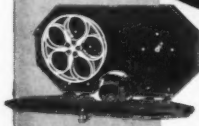
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vice from a manufacturer, if the testimony shows that the manufacturer was an infringer.

## Right to Theatre Name Exclusive Only Locally

"I HAVE bought a theatre and want to give it a new name, Cosmopolitan," reads a recent inquiry. "How can I avoid law suits with owners of other theatres having a similar name?"

Contrary to the opinion of many persons, there is a distinct legal difference between a trade name and a trade-mark. Briefly, a trade-mark is a name, mark or other symbol to indicate or identify saleable goods or merchandise. A trade-mark never is the name of a theatre business.

Briefly, one who adopts for a theatre a name that is new in the locality, is not liable for infringement.

## Lessor's Liability in Injury Due to Defect

AN EXHIBITOR wants to know if the owner of a theatre building can relieve himself from liability for injuries to theatre patrons by inserting in the lease contract a clause to the effect that the tenant will maintain the premises in safe condition.

He cannot. The courts have consistently held that the owner of a building is liable in damages for an injury caused by defects on the premises if the testimony proves such defects were in the premises when the tenant leased the property.

For example, in *Clifford v. Philadelphia* (159 Atl. 232) it was disclosed that a pedestrian stepped into a hole in the theatre sidewalk and was seriously injured. He filed suit against the theatre owner to recover damages. During the trial it was shown that the hole was in the sidewalk when the lease contract was made and the lease required the tenant to keep the premises in repair and safe condition. The court held the building owner liable, and said:

"... If the property was leased to the tenant (theatre operator) with this defect in the pavement, the owner would be liable for any injury that might occur to a third party. ... The landlord will be held liable where he leases the premises in a defective condition, knowing that the premises will be used for public purposes."

## Paying Exhibitor to Close No Anti-Trust Violation

A COMPETITOR in the theatre business paid an exhibitor \$2,000 to close his theatre for one year. His lawyer

thought the agreement violated the anti-trust laws and was void. However, according to a late higher court decision, such a contract is valid.

In *Robey v. Plain City Theatre Company* (186 N. E. 1) it was shown that the owner of a theatre approached one Robey, owner of the Princess theatre, and offered to pay him \$1,200 if he would discontinue use of the building for theatre purposes. The two parties entered into a contract to that effect.

Afterward Robey continued to operate the Princess theatre, and the party who had paid the money filed suit to prevent use of the theatre for exhibiting motion pictures. In holding the contract valid and thus preventing use of the building for theatre purposes, the court said:

"The restraint agreed on in this contract is partial only. The restraint is limited to this one particular building. Robey can operate a theatre in any building in Plain City other than the Princess Theatre. ... The contract is reasonable, based upon an adequate and valuable consideration, not invalid as being in restraint of trade."

## Theatre Television in Terms of Projection

(Continued from page 21)

RCA has fixed the projection throw at 62 feet, and the picture size at 20 feet in width.

## SCREEN BRIGHTNESS

It has been pointed out above that the highlight output of the 7-inch kinescope is approximately 4000 lumens. Assuming that the projection optics has an efficiency of 40%, then the light delivered to the screen should be approximately 1600 lumens; and for a picture 20 feet wide, the center light intensity could be between 6 and 7 foot-candles.

At this point it has been suggested that wherever possible, specially designed high-gain picture screens should be used. Some screens have been developed which have special reflective characteristics so that a gain of two-to-one may be obtained in certain viewing areas. This means that for every foot-candle of light projected on this screen, a value of 2 foot lamberts is reflected into these chosen areas.

If it were possible to use such a screen in combination with the television projector discussed above, then the screen brightness could be raised to 10 or 14 foot-lamberts. This value of reflected light would then fall within the standard motion picture brightness range.

# THE THEATRE SUPPLY MART

Index to products advertised  
& described in this issue, with  
• Dealer directory  
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

## ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	24
Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C).	
2—American Seating Co.	42
Auditorium chairs. NTS and direct.	
3—Aschcraft Mfg. Co., C. S.	24
Projection arc lamps (3A), rectifiers (3B). Unaffiliated dealers.	
4—Automatic Devices Co.	43
Curtain tracks. Unaffiliated dealers and direct.	
5—Ballantyne Co., The	23
Soundheads. Dealers: 1, 4, 7, 14, 21, 22, 34, 37, 45, 46, 57, 61, 62, 67, 71, 76, 81, 84, 87, 101, 104, 112, 115, 122, 125, 126, 132.	
6—Beich Co., Paul F.	34
Candy. Direct.	
7—Breuer Electric Mfg. Co.	6
Vacuum cleaners. Direct.	
8—Cali Products Co.	21
Carbon savers. All dealers.	
9—Chicago Hardware Foundry Co.	25
Electric hand driers (9A), stools, tables and soda fountains for drive-ins (9B). Direct.	
10—Chicopee Mfg. Corp. of Ga.	44
Plastic upholstery materials. Direct.	
11—Coca-Cola Co., The	2nd Cover
Soft drinks. Direct.	
12—Droll Theatre Supply Co.	26
Carbon savers. Direct.	
13—F & Y Building Service, The	43
Architectural design and building service.	
14—GoldE Mfg. Co.	26
Film rewinders. All dealers.	
15—Griffing-Lasky Construction Co.	24
Drive-in designers and builders.	
16—Griggs Equipment Co.	26
Auditorium chairs. Direct.	
17—Helmco-Lacy, Inc.	31
Barbecue sandwich equipment. Direct.	
18—Hertner Electric Co., The	7
Motor-generators. NTS.	
19—Haywood-Watfield Co.	3
Auditorium chairs. Unaffiliated dealers and direct.	
20—Ideal Seating Co.	15
Auditorium chairs (20A), stadium seating for drive-ins (20B). Dealers: 1, 2, 7, 14, 15, 22, 35, 37, 40, 53, 60, 65, 66, 76, 84, 87, 98, 101, 108, 109, 110, 116, 119, 122, 126, 132.	
21—International Projector Corp.	4th Cover
Projectors (21A), sound systems (21B). NTS.	
22—King Amusement Co.	22
Playground equipment for drive-ins. Direct.	
23—Kroehler Mfg. Co.	13
Auditorium chairs. Unaffiliated dealers and direct.	
24—LaVezi Machine Works	18
Projector parts. All dealers.	
25—Lorraine-Carbons, Inc.	17
Projection carbons. Franchise dealers.	

Reference Number	Adv. Page
26—Manley, Inc.	37
Paper machines and supplies. Offices in principal cities.	
27—National Carbon Co., Inc.	39
Projection carbons. All dealers.	
28—National Super Service Co., Inc.	16
Vacuum cleaners. All dealers.	
29—National Theatre Supply	19, 23
Esselite projection arc lamps (29A), Simplex projector parts (29B).	
30—Nestle's Chocolate Co., Inc.	36
Candy.	
31—Norpat Sales, Inc.	42
Manover carbon savers. Direct.	
32—Novelty Scenic Studios, Inc.	43
Interior decoration. Direct.	
33—Payne Products Co.	22
Carbon savers. NTS. Denver, Albany, Memphis and dealers 12, 20, 24, 40, 44, 56, 59, 70, 83, 100, 113, 115, 118, 122, 129.	
34—Paul, Inc., Peter	33
Candy.	
35—Peoples Display Frame Co.	16
Display frames. Direct.	
36—Poblocki & Sons	42
Marquees (36A), box offices (36B), poster cases (36C), drive-in signs and attraction boards (36D). All dealers.	
37—Raytone Screen Corp.	20
Projection screens (37A), projection lenses (37B). All dealers.	
38—RCA Service Co.	21
Projection and sound maintenance service.	
39—Robin, Inc., J. E.	44
Motor-generators. Direct.	
40—S. O. S. Cinema Supply Corp.	44
Distributors.	

Reference Number	Adv. Page
41—Shearer Co., B. F.	15
Projection screens. Authorized dealers.	
42—Smith, Alexander, and C. H. Masland	8
Carpeting. NTS and direct.	
43—Sportservice, Inc.	16
Concession services.	
44—Strong Electric Corp., The	20
Rectifiers. All dealers.	
45—Trans-Color Screen Co., Inc.	43
Projection screens. Direct.	
46—Wagner Sign Service, Inc.	5
Steel panels for drive-ins (46A), changeable copy attraction frames (46B), plastic letters (46C), aluminum letters (46D). All dealers.	
47—Westrex Corp.	3rd Cover
Foreign distributors.	
48—Williams Screen Co.	18
Projection screens. Direct.	
49—Wrigley, Jr., Company, Wm.	35
Chewing gum.	

## EDITORIAL

### NEW SOUNDHEAD, page 38

Reproducer with flutter factor 50% under Academy minimum, and otherwise also of entirely new design, added to line, as Model 9, of The Ballantyne Company. Postcard reference number 5.

### STEEL AND WOOD SCREEN TOWER, page 38

The Ballantyne Company has also acquired distribution of a drive-in screen structure, designed with reference to Government restrictions. Postcard reference number E50.

### AUTOMATIC SANDWICH TOASTER, page 34

Electrical toaster that also provides space inside bun for serving barbecued meat sandwiches that do not drip sauce. Postcard reference number 17.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

## To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the October 1951 issue—

NAME \_\_\_\_\_  
THEATRE or CIRCUIT \_\_\_\_\_  
STREET ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

# Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

## ALABAMA

1—Queen Feature Service, 1912 1/2 Morris Ave., Birmingham.

## ARIZONA

2—Girard Theatre Supply, 320 W. Washington St., Phoenix.

## ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.  
4—Parris Theatre Supply, 1006 Main St., Little Rock.

## CALIFORNIA

### Fresno:

5—Miscellaneous Theatre Supply, 1806 Thomas.

### Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.\*  
7—National Theatre Supply, 1961 S. Vermont Ave.  
8—Pemberton Theatre Supply, 1989 S. Vermont Ave.  
9—S. F. Shearer, 1904 S. Vermont Ave.

### San Diego:

10—Riedels Theatre Supply, 1543 Fifth Ave.

### San Francisco:

11—National Theatre Supply, 235 Golden Gate Ave.  
12—Prosser Theatre Supplies, 107 Golden Gate Ave.  
13—J. F. Shearer, 243 Golden Gate Ave.  
14—Western Theatrical Equipment, 357 Golden Gate Ave.\*

## COLORADO

### Denver:

15—Graham Brothers, 548 Lincoln St.  
16—National Theatre Supply, 2111 Champa St.  
17—Service Theatre Supply, 2034 Broadway.\*  
18—Western Service & Supply, 2128 Broadway.\*

## CONNECTICUT

### New Haven:

19—Phillips Theatre Supplies, 130 Meadow St.  
20—National Theatre Supply, 122 Meadow St.

## DISTRICT OF COLUMBIA (Washington)

21—Brent & Sons, 525 New Jersey Ave., N. W.  
22—Gee Lunt, 1901 New Jersey Ave., N. W.

## FLORIDA

23—Joe Horowitz, 714 N. E. 1st St., Miami.  
24—Southeastern Equipment, 625 W. Bay St., Jacksonville.\*  
25—United Theatre Supply, 110 Franklin St., Tampa.

## GEORGIA

### Atlanta:

26—Dixie Theatre Service & Supply, 1014 N. Slattery Dr.  
27—Central City Supply, 161 Walton St., N. W.  
28—National Theatre Supply, 167 Walton St., N. W.  
29—Southeastern Equipment, 201-3 Luckie St., N. W.\*  
30—Wil-Kin Theatre Supply, 150-4 Walton St., N. E.

## ILLINOIS

### Chicago:

31—Abbott Theatre Supply, 1311 S. Wabash Ave.\*  
32—Drill Theatre Supply, 825 Jackson Blvd.  
33—Gardner Theatre Service, 1233 Wabash Ave.  
34—Midwest Theatre Service & Equipment, 1938 W. Belmont.  
35—Movie Supply, 1319 S. Wabash Ave.  
36—National Theatre Supply, 1325 S. Wabash Ave.

## INDIANA

### Evansville:

37—Evansville Theatre Supply, 1738 E. Delaware St.

### Indianapolis:

38—Coe-Bar, Inc., 442 W. Illinois St.  
39—Mid-West Theatre Supply Company, 448 N. Illinois St.\*  
40—National Theatre Supply, 430 N. Illinois St.

## IOWA

### Des Moines:

41—Des Moines Theatre Supply, 1121 High St.  
42—National Theatre Supply, 1102 High St.

## KANSAS

43—Southwest Theatre Equipment, 118 1/2 W. Douglas Ave., Wichita.

## KENTUCKY

### Louisville:

44—Falls City Theatre Equipment, 427 E. Third St.  
45—Hadden Theatre Supply, 200 S. Third St.

## LOUISIANA

### New Orleans:

46—Delta Theatre Supply, 214 S. Liberty St.\*  
47—Hedges Theatre Supply, 1309 Cleveland Ave.  
48—National Theatre Supply, 220 St. Liberty St.  
49—Southeastern Theatre Equipment, 214 S. Liberty St.\*

### Shreveport:

50—Alone Ford Theatre Equipment, P. O. Box 362.

## MARYLAND

### Baltimore:

51—Cushman Motion Picture Supplies, 12 East 25th St.  
52—National Theatre Supply, 417 St. Paul Place.

## MASSACHUSETTS

### Boston:

53—Capital Theatre Supply, 28 Piedmont St.\*  
54—Joe Cliffe, 44 Winchester St.  
55—Independent Theatre Supply, 28 Winchester St.  
56—Massachusetts Theatre Equipment, 28 Piedmont St.  
57—National Theatre Supply, 37 Winchester St.  
58—Standard Theatre Supply, 78 Broadway.

## MICHIGAN

### Detroit:

59—Amusement Supply, 200 W. Montclair St.  
60—Ernie Forbes Theatre Supply, 214 W. Montclair St.\*  
61—McArthur Theatre Equipment, 434 W. Columbia St.  
62—National Theatre Supply, 2312-14 Cass Ave.  
63—United Theatre Equipment, 2301 Cass Ave.

### Grand Rapids:

64—Ringold Theatre Equipment, 106 Michigan St., N. W.

## MINNESOTA

### Minneapolis:

65—Minneapolis Theatre Supply, 75 Glenwood Ave.  
66—Elliot Theatre Equipment, 1110 Nicollet Ave.  
67—Froese Theatre Supply, 1111 Currie Ave.\*  
68—National Theatre Supply, 56 Glenwood Ave.  
69—Western Theatre Equipment, 43 Glenwood Ave.

## MISSOURI

### Kansas City:

70—Missouri Theatre Supply, 116 W. 18th St.\*  
71—National Theatre Supply, 223 W. 18th St.  
72—Shreve Theatre Supply, 217 W. 18th St.  
73—Stubbins Theatre Equipment, 1804 Wyandotte St.

### St. Louis:

74—Joe Horowitz, 3333 Olive St.  
75—National Theatre Supply, 3212 Olive St.  
76—St. Louis Supply Co., 3310 Olive St.\*

## NEBRASKA

### Omaha:

77—Ballantyne Co., 1707 Davenport St.  
78—National Theatre Supply, 1610 Davenport St.  
79—Quality Theatre Supply, 1515 Davenport St.  
80—Western Theatre Supply, 214 N. 15th St.\*

## NEW MEXICO

81—Eastern New Mexico Theatre Supply, Box 1000, Clovis.

## NEW YORK

### Albany:

82—Albany Theatre Supply, 443 N. Pearl.  
83—National Theatre Supply, 362 Broadway.

### Auburn:

84—Auburn Theatre Equipment, 5 Court St.

### Buffalo:

85—Eastern Theatre Supply, 406 Pearl St.\*  
86—National Theatre Supply, 509 Pearl St.  
87—Perkins Theatre Supply, 505 Pearl St.  
88—United Projector & Film, 228 Franklin St.

## New York City:

89—Amusement Supply, 341 W. 44th St.  
90—Capital Motion Picture Supply, 630 Ninth Ave.\*  
91—Crown Motion Picture Supplies, 354 W. 44th St.  
92—Joe Horowitz, 630 Ninth Ave.  
93—National Theatre Supply, 356 W. 44th St.  
94—R.O.S. Cinema Supply, 602 W. 52nd St.  
95—Star Cinema Supply, 441 W. 50th St.

## Syracuse:

96—Central N. Y. Theatre Supply, 210 N. Salina St.

## NORTH CAROLINA

### Charlotte:

97—Bryant Theatre Supply, 227 S. Church St.  
98—Charlotte Theatre Supply, 116 S. Poplar.  
99—Dixie Theatre Supply, 213 W. 3rd St.  
100—National Theatre Supply, 304 S. Church St.  
101—Southeastern Theatre Equipment, 207 S. Poplar St.  
102—Standard Theatre Supply, 219 S. Church St.  
103—Theatre Equipment Co., 220 S. Poplar St.  
104—Wil-Kin Theatre Supply, 229 S. Church St.

### Greensboro:

105—Standard Theatre Supply, 215 E. Washington St.  
106—Theatre Equipment Co., 111 Edwards Pl.

## NORTH DAKOTA

107—McCarthy Theatre Supply, 67 North Fourth St., Fargo.

## OHIO

### Akron:

108—Akron Theatre Supply, 936 E. Market.

### Cincinnati:

109—Mid-West Theatre Supply, 1638 Central Parkway.\*  
110—National Theatre Supply, 1637 Central Parkway.

### Cleveland:

111—National Theatre Supply, 2128 Payne Ave.  
112—Ohio Theatre Equipment, 2106 Payne Ave.  
113—Olive Theatre Supply, 2108 S. Payne.\*

### Columbus:

114—American Theatre Equipment, 165 N. High St.

### Dayton:

115—Dayton Theatre Supply, 111 Volkmann St.  
116—Shelden Theatre Supply, 627 Selma Ave.

### Toledo:

117—American Theatre Supply, 430 Dorr St.  
118—Theatre Equipment Co., 100 Michigan St.

## OKLAHOMA

### Oklahoma City:

119—Century Theatre Supply Co., 20 N. Lee St.  
120—Howell Theatre Supplies, 12 S. Walker Ave.  
121—National Theatre Supply, 700 W. Grand Ave.  
122—Oklahoma Theatre Supply, 628 W. Grand Ave.\*

## OREGON

### Portland:

123—Modern Theatre Supply, 1935 N. W. Kearney St.\*  
124—B. F. Shearer, 1947 N. W. Kearney St.  
125—Theatre Utilities Supply, 1807 N. W. Kearney St.  
126—Inter-State Theatre Equipment, 1823 N. W. Kearney St.

## PENNSYLVANIA

### Philadelphia:

127—Blumbers Bros., 1305-07 Vine St.\*  
128—National Theatre Supply Co., 1225 Vine St.

### Pittsburgh:

129—Allegheny Theatre Supply, 1705 Blvd. of Allies.\*  
130—Atlas Theatre Supply, 402 Mittenberger St.  
131—National Theatre Supply, 1721 Blvd. of Allies.  
132—Superior Motion Picture Supply, 64 Van Buren St.

### Wilkes Barre:

133—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

## RHODE ISLAND

134—Rhode Island Supply, 357 Westminster St., Providence.

## SOUTH DAKOTA

135—American Theatre Supply, 316 S. Main St., Sioux Falls.

## TENNESSEE

### Memphis:

136—Minarch Theatre Supply, 402 S. Second St.\*  
137—National Theatre Supply, 412 S. Second St.  
138—Tri-State Theatre Supply, 320 S. Second St.

## TEXAS

### Dallas:

139—Hardin Theatre Supply, 714 South Hampton Rd.  
140—Harbor Bros., 408 S. Harwood St.  
141—Modern Theatre Equipment, 214 S. St. Paul St.  
142—National Theatre Supply, 200 S. Harwood St.  
143—Southwestern Theatre Equipment, 2010 Jackson St.\*

### Houston:

144—Southwestern Theatre Equipment, 1622 Austin St.\*

### San Antonio:

145—Alamo Theatre Supply, 1803 Alamo St.

## UTAH

### Salt Lake City

146—Intermountain Theatre Supply, 142 E. First South St.  
147—Service Theatre Supply, 250 E. First South St.  
148—Western Sound & Equipment, 264 E. First South St.\*

## VIRGINIA

149—Norfolk Theatre Supply, 270 Colley Ave., Norfolk.

## WASHINGTON

### Seattle:

150—American Theatre Supply, 2300 First Ave. at Bell St.  
151—Inter-State Theatre Equipment Co., 2224 Second Ave.  
152—Modern Theatre Supply, 280 Third Ave.\*  
153—National Theatre Supply, 2319 Second St.  
154—B. F. Shearer, 2318 Second Ave.

## WEST VIRGINIA

155—Charlotte Theatre Supply, 506 Lee St., Charleston.

## WISCONSIN

### Milwaukee:

156—Manhardt Co., 1705 W. Cityburn St.\*  
157—National Theatre Supply, 1627 N. Eighth St.  
158—Ray Smith, 710 W. State St.  
159—Theatre Equipment & Supply, 1009 N. Seventh St.

## BUSINESS REPLY CARD

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# THEATRE SALES

devoted to the merchandising  
of confections, beverages and other refreshments  
at motion picture theatres and drive-ins

## **Fitting Snack Service Care Into the Maintenance Scheme**

Something not only new, but considerably more, has been added to the housekeeping chores of theatre management with the growth of refreshment sales in both scale and diversity. Here one who has charge of 40 installations sizes up that job.

By **JAMES LOEB**

Manager of Concession Department, Walter Reade Theatres, New York

A WELL EQUIPPED theatre refreshment service today is a far cry from the pre-World War II days when the most complicated piece of equipment was a popcorn kettle, or an ice cooler for bottled drinks. Maintenance was nothing but common sense, with possibly the use of an oil can and a cleaning rag.

Today a large theatre refreshment installation consists of a huge variety of mechanical contrivances. In one typical conventional theatre under my supervision are two automatic drink machines, each one having three carbonated and one non-car-

bonated drink, an ice cream self-service dispenser, a popcorn machine, a hot butter dispenser, and two coin-operated candy machines.

Within this equipment there are four coin selectors and coin changers, three refrigeration units, two carbonators, seven electric motors, as well as scores of electric switches, relays, heating elements, and thousands of feet of electric wiring, copper tubing, etc. All of this complicated equipment requires periodic and careful attention.

In a theatre chain that operates its own

snack service, this attention is commonly divided between the individual theatre management and the Concession Department's maintenance men. How much is left to the theatre, and how much to the maintenance men, depends entirely on the co-operation and ingenuity of the theatre manager.

In two similar theatres there can be two concessions exactly alike. One will have daily service calls and complaints every day about their machines, the other will rarely be heard from. The former is a constant nuisance and requires a great deal of time and patience; the latter requires only a periodic preventative maintenance visit once a month.

The maintenance, as is true with sales, is as bad as or as good as the theatre management. If the manager belongs to the new school of thought and will realize how important such service is to the theatre, he will apply himself to learning how to care for his refreshment equipment and treat

it on an equal scale with, let us say, his projection booth equipment. Then he will have a smooth-running concession, and his sales will show the effort he has put forth. A manager who will always automatically put an "out-of-order" tag on his equipment, and then wait for the maintenance department, not only will cause the maintenance department a great deal of unnecessary work, but will lose sales as well.

Each piece of equipment in the concession needs daily care in the theatre. When servicing is left up to the theatre's own staff, these simple rules should help:

#### POPCORN MACHINE:

Oil all motors at regular intervals, see that electric bulbs are changed when burned out, and above all keep the machine clean. Cleanliness not only is important from a maintenance point of view, but is of prime importance in sales. Few patrons will want popcorn from a dirty kettle. Always keep the kettle as shiny as a mirror. Periodically drain the seasoning tank and wash out all sediment and dirt before filling. By doing this you will guarantee clean seasoning and will save wear of the pump.

#### DRINK DISPENSER:

No matter what make of drink dispenser is used, there are a few basic rules for all kinds. Keep the machine filled with syrup and cups. When putting cups in, put them in the proper way, and be sure that the cardboard spacers they are packed with are removed.

Be careful to pour syrup in the right tank. It is surprising how many times I have seen root beer poured into the Coca-Cola tank. These machines must have an adequate supply of carbon dioxide gas. An alert manager will always have a spare tank.

Cleanliness here too is important. Daily the waste liquid container should be emptied and washed out. The vending area should be wiped clean so that no insects can be attracted, and so the cups will not stick as they do on some drink dispensers when left dirty. The coin changer should be checked regularly for cleanliness, and the nickel chute be kept full of a reserve supply of nickels to make change.

#### ICE CREAM CABINETS:

Ice cream cabinets should be defrosted regularly, depending on how quickly ice forms. The insides should be kept clean of pieces of paper and crushed ice cream bars, etc.

*A very important thing to remember is never to turn off or unplug the ice cream cabinet. I have seen theatres lose a great*

*deal of ice cream just by this seemingly obvious mistake.*

Butter dispensers require daily cleaning. The lines through which the butter is pumped must be flushed out. If they are not flushed there will always be trouble and rancid butter may be served. The selling of buttered popcorn depends a great deal on eye appeal; therefore, whatever type of dispenser is used, it must be kept spotless for sales as well as for trouble-free operation.

#### CANDY MACHINES:

The coin-operated candy machines of today are almost foolproof; but here again the man that fills it must follow directions and put the merchandise in the unit by the proper procedure. I have often heard managers tell me that their machines were no good, that a machine delivers two candy bars for the price of one. By inspection I have found the fault to be in the manner in which the machine was filled. The coin changer, as in the drink machines, must be checked periodically. Often a patron will try a penny or a slug. Often it may stick and have to be removed.

#### SYSTEM IS NECESSARY:

Periodic overhaul by the maintenance department must be done. It is far too

easy, when seeing, for example, that a Spacarb automatic drink machine is working all right, to say, "Let it go until the next time." That is when you lay yourself open to future trouble. Set up a schedule and stick to it if possible.

In these periodic checks of a drink machine, *everything* is checked—the carbonator for good carbonated water; the water pump, the compressor and the motor on the refrigeration unit for cleanliness; amount of refrigerant and temperature, and the coin changer for proper operation; and the whole machine in general for water, carbon dioxide, syrup, or refrigerant leaks. A good thorough check should insure trouble-free service for a long period.

#### REPAIR FACILITIES:

A good maintenance crew must have a stock of spare parts available for quick repairs. It is necessary to have extra water pumps, compressors, electric motors, syrup pumps, carbonators, coin changers, etc. Particularly in these days of shortages in stainless steel, copper, etc., it is important to have a large reserve of parts, as well as electric and plumbing supplies.

To be able to handle any kind of repair and alteration, we have found in the Walter Reade Theatres Concession Department that a lot of money must be spent on tools. Refrigeration repair necessitates its own type of tools, gauges, etc. Candy stand repairs require other tools, such as an electric saw and glass cutter. For cleaning machines, we have found that a vacuum cleaner and a steam cleaner are necessary.

For transportation we have found that a 1½- or a 2-ton truck is a must. A hydraulic or mechanical lift on the truck will save much hard work for the crew. In our department, which takes care of close to 40 locations, we have a pick-up and a panel truck. The pick-up handles the large equipment, and the panel truck the regular service calls.

In addition to regular maintenance repairs, the refreshment service maintenance man must spend time with the theatre management. He must patiently try to teach the individual theatre manager and his help how to service his equipment. Whenever a new manager is hired, he must be shown the proper maintenance procedure.

In a circuit having a concession department, teamwork is very necessary between the management of each individual theatre and those responsible for refreshment service maintenance. Regular, well informed, conscientious care of the physical installation can spell the difference between real profits and ultimate losses, for the typical snack stand equipment today is too complex to get along with only an occasional flick and a lick.

#### ICE CREAM BIRTHDAY PARTY



Did you know that ice cream was invented 100 years ago? We didn't either until this photo came along from the folks who make Lily Tulip paper cups, marking the frozen confection's 100th birthday with Irene Martin and Nancy Hale, Paramount starlettes, attacking a chocolate soda with a 2½-gallon scoop of ice cream.

# Hot Toasted *BUN 'n BAR-B-Q* in 1 minute!

## IDEAL FOR LOBBY SERVICE

Here's a fast service, high profit business to round out refreshment stand operation. Simple and clean to operate, auditoriums won't get messy. Write for details.



MBB-1  
List \$99.50

MBB-2  
List \$169.50



## CUTS AND TOASTS BUN



## FILL POCKET



## MAKE UP TO \$48<sup>00</sup> PROFIT AN HOUR WITH THE HELMCO-LACY MINUT BUN BAR-BQ-BAR

240 sandwiches an hour during peak traffic—and most Bar-BQ-Bar users are making 20c per sandwich profit.

Investigate this tremendous profit-maker today.

Be one of the first to feature profitable "toasted-pocket sandwiches" filled with delicious barbecue beef, pork, chicken, turkey or other barbecue filler.

### contact us now for full details . . .

- Make and serve sandwiches anywhere there's an electric outlet.
- No buns to cut, no greasy grills or steam tables.
- Sandwiches won't drip, spill or break.
- Perfect portion control.
- Less than 2 sq. feet of counter space.
- Meets Board of Health requirements.
- Get pocket-type toaster heads plus famous H-L Food Warmers noted for low-cost operation.

get price, delivery and profit story today . . . write—wire—phone

1227 W. Fullerton Ave., Chicago 14, Ill.

*Helmco-Lacy*



# Double-Billing the Snack Bar

Recent examples of the refreshment-attraction tieup.



**T**HE time-proven trick of the showman—the tieup—has moved on to home grounds with the establishment of refreshment service in the theatre. Some pictures immediately suggest links with the snack bar; with others some study and imagination are necessary. For example, "Alice in Wonderland," for the run of which at the Capitol theatre in Brantford, Ont., Bill Burke, manager of this Famous Players Canadian house, dressed his snack bar and attendants as shown at left. It looks quite elaborate, yet it cost the theatre almost nothing. "My own man made the set piece covering the front of the bar," explains Mr. Burke, "and Theatre Confections supplied me 'Alice' books and recordings. An automatic record player was installed beside the bar, and the girls played them on request. The girls' pinafores were made of 'Alice in Wonderland' drapery (it drew much comment from women patrons). We couldn't buy the striped stockings, so my wife made red elastic garters in different sizes to slip on over white cotton stockings. The bar was spotlighted from two directions. The decorations were used a week in advance and during the run, and we sold a terrific amount of

merchandise." . . . Below is pictured the stand of the Fox West Coast Padre theatre in San Jose, Calif., during the run of "Showboat," when Manager C. E. MacDonald had the attendants costumed in Old South style.



■ "Craziest nuts in town," said the sign on the hat of the Planters Peanuts ballyhoo man used by Charles E. Graziano, manager of Schine's Paramount in Syracuse, N. Y., to exploit the Abbott and Costello picture "Comin' Round the Mountain."





**Double Your Profits—Speed Up Turnover**

# with PETER PAUL'S 10¢ MOUNDS AND ALMOND JOY!

**DOUBLE-PROFIT  
10¢  
FAVORITES**



**WORLD'S  
LARGEST-SELLING  
Chocolate-Covered  
Coconut  
Candy**

**FASTER TURNOVER  
GREATER  
VOLUME**

**GREATEST  
ADVERTISING  
PROMOTION  
IN CANDY  
BUSINESS**

**HOTTEST  
PROFIT MAKERS  
AMONG ALL  
CANDY BARS!**



These Advantages Add Up To Real Opportunity For You!

• Peter Paul backs MOUNDS and ALMOND JOY with the greatest advertising campaign behind any candy bars!

• Tie in with Peter Paul's new advertising — boost profits by putting fast-selling MOUNDS and ALMOND JOY in hot spots on counters and cash register handles!

PETER PAUL, INC., New York, N.Y.

## Here's Power-Packed PETER PAUL ADVERTISING

- ▶ New Television Show with Gabby Hayes Over NBC.
- ▶ Greatest Radio Campaign in the Candy Business—Reaching Millions!
- ▶ Mass-Distributed Women's Shopping Magazines.
- ▶ Point-of-Sale Display Material for Retail Stores.



**The Hottest Thing  
Since Pop Corn!!**



**CHOCOLATE CREAMS.**  
Double-whipped  
vanilla creme  
center with thick  
light chocolate  
coating.



**MILK CHOCOLATE PEANUT CLUSTERS.**  
Vanilla creme  
center—crisp  
Spanish peanuts  
covered with ex-  
tra-generous  
coating of milk  
chocolate.



**MILK CHOCOLATE COVERED NOUGATS.**  
Smooth textured,  
twirl-whipped  
white center.



**MINT PATTIES.**  
Delicately blend-  
ed cool-mint creme  
center with bit-  
tersweet chocolate  
coating.

**That's What Theatre  
Operators Everywhere  
Are Saying About**

## BEICH Chocolates

You, too, can increase your candy profits with these popular sized, popular priced, top-quality Beich Chocolates. There's plenty of taste appeal to please every fancy in this assortment of favorites and the eye-catching, product-in-view packages have plenty of self-appeal for every age. Value-plus quality, usually found only in candies selling for \$1.50 per pound and more—plus a rich wholesome goodness, bring your customers back, time after time. **WRITE OR WIRE FOR SAMPLES.**

**PAUL F. BEICH CO.**  
1001 Front Street, Bloomington, Illinois



**MILK CHOCOLATE COVERED CARAMELS.**  
Tender Chewy  
center with a  
rich, buttery  
flavor.

## THE VENDER- VANE

**News and Comment about  
Merchandise sold in Theatres**

### Automatic Equipment for Neat Toasted Sandwiches

A UNIQUE barbecue sandwich maker, which automatically cuts and toasts a pocket for the meat filler into a regular hamburger bun, in one operation, has been marketed by Helmco, Inc., Chicago, manufacturers of food service equipment. Designed especially for such services as those of drive-ins, and also adapted to regular theatres because the sandwich will not drip, spill or break, the equipment has a capacity of one sandwich for each toaster head. The larger of the two units can thus prepare 240 sandwiches an hour.

That unit (Model MBB-1) has four toaster heads and two food warmers. A smaller size has two toasters, one warmer.



The all-electric "Minut-Bun Bar-B-Q-Bar" with two warmers and four toaster heads (buns shown on two middle toasters), which prepare meat sandwiches neat enough to be served to the hand or on a paper plate.



MOTION PICTURE HERALD, OCTOBER 13, 1951



**Elmer Lux**, Vice President and General Manager, Darnell Theaters, Inc., operating 17 theaters in Ohio, New York, Kentucky, Virginia and Maryland,

**says:**

**"WE SELL A LOT OF CHEWING GUM AT OUR CONCESSION COUNTERS. IT'S GOOD, PROFITABLE BUSINESS FOR OUR THEATERS."**



## **Yes...Chewing Gum Improves Your Profit Picture!**

***It Pays To Display and Sell Your Patrons' Favorite Brands***

● People just naturally like to chew gum at the movies, and they buy their favorite brands on impulse when they see those brands displayed. Take advantage of this fact to build extra good will and revenue

for your theater . . . Display Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other popular, fast-selling brands of chewing gum where patrons can easily see and buy them. It's good business.



AF721

## Southern Candy Jobbers Urge More Dime Bars

CANDY JOBBERS from twelve states recently urged the confectionery industry to market full-value bars for retailing at a dime and sold by the manufacturer to the jobber at \$1.30 per box of 24. This appeal was made at the annual convention of the Southern Wholesaler Confectioners' Association in Atlanta, and was one of a group of demands that included one calling for more vigorous cultivation of the candy market, according to the publication *Candy Industry*.

The jobbers also called upon their own

branch of the industry to pursue more vigorous sales methods and to help dealers with displays.

## POPCORN ACREAGE UP

Although the "corn belt" states of Middle West, except for Illinois, have planted less popcorn this year, the publication *Popcorn Merchandiser* states that the country as a whole will produce more popcorn this year than either last year, or than the average for the last ten years. Illinois has 23,300 acres planted, compared with 21,200 last year. Oklahoma is this year's biggest potential producer, with 26,000 acres seeded to popcorn.

## Paper Cup with Lid Slotted for Straw

A NEW cover type paper cup, with the lid slotted for a straw, has been added to the line of the Dixie Cup Company, Easton, Pa. The straw slot is cut in a U-shape, and the tongue is pressed down by the user with either finger or straw. The cut and lid are ornamented with the company's "Melody" design. Lids are treated after the straw slot is cut to make them practically spill-proof when carried or used without a straw.



## OFFERING TWO-CENT BAR

A TWO-CENT version of the *Chunky* bar is ready for fall shipment, according to an announcement by the Chunky Chocolate Corporation, New York. The line continues to include the 5c *Chunky* chocolate bar, as well as the dime bags of *Sugar Toasted Peanuts*.

## BOOKLET ON FOOD SERVICE

A free booklet on efficient food service in connection with soda fountain service has been issued by the Bastian-Blessing Company, Chicago, soda fountain manufacturers. Costs, selling prices and potential profits are given for a number of standard cold plates and salads. A copy can be had on request to the manufacturer (4203 W. Peterson Avenue).

## CANDY FIRMS MERGED

The Pearson Candy Company, Minneapolis, has purchased Trudeau Candies, Inc., St. Paul, to give it more plant capacity. The purchase also adds Trudeau bar goods to the Pearson group, with three dime bars, *Nut Goodie*, *Seven Up*, and *Variety*.

## Star Attractions!

Theaters everywhere report a steadily increasing volume in these popular 10¢-size Nestlé bars!



Nestlé's Crunch,  
Milk and Almond Bars  
also available  
in 5c sizes—



Both 5c  
and 10c sizes  
packed 100 count  
and 24 count

Nationally advertised—a national favorite for 30 years!

Nestlé's Chocolate Company, Inc., 60 Hudson Street, New York 13, N. Y.

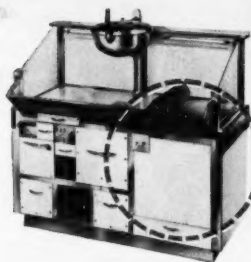
## WANTED: A WAY TO TELL IF KIDS HAVE PARENTS

Manager Bowen of the Melrose theatre in Nashville, Tenn., has a new problem. How do you tell an orphan from a youngster who is equipped with parents? This is the result of a liberal donation by the Berry Hill Men's Club of money to pay for popcorn wanted by any orphan who attends the Melrose. If the other kids hear about that—and they probably will—there are going to be a lot of small fry who suddenly disown their parents, temporarily. Know any test for non-orphans? If so, Mr. Bowen will be grateful for it.





## THE NEW *Manley* "SUPER STADIUM"



### Spot-Lighting the sensational POPCORN ELEVATOR

Heated by filtered, forced air. Holds \$16-\$18  
worth of popcorn in perfect condition for hours.

**WORKING BACK** of new Super Stadium has plenty of storage space...and you'll marvel at the ease of operation.

The greatest popcorn machine ever made... the NEW Manley Super Stadium. It's out this month and it's going to take the industry by storm because it's got the hottest device ever built into a popcorn machine... a POPCORN CONDITIONER AND ELECTRICALLY-DRIVEN ELEVATOR that greatly increases your storage space. Popcorn ahead of time. Put it in the elevator either packaged or in bulk. Warm, conditioned air flowing through the elevator keeps

it fresh, hot, and delicious. Then, as you need popcorn during the rush, you just press a button and up to the warming pan comes the elevator, loaded with ready-to-sell popcorn. The rugged Manley kettle keeps right on working while the elevator is elevatin'. There's room enough for three attendants to work. They deal out the popcorn and rake in the dimes and quarters as fast as customers can beat their way to the machine. What a turnover! What profits! It's the one and only machine for drive-ins and big theaters. Choose from three kettle sizes: the regular 12 and 16-oz., plus a 24-oz. giant which can pop 32 bushels or about \$250 worth of popcorn an hour. Get the full story now. Your local Manley representative has the facts. Phone him today or fill out the coupon!

**Mail this Coupon TODAY!**

*Manley, Inc.*

THE BIGGEST NAME IN POPCORN

SALES AND SERVICE OFFICES IN 27 CITIES  
SEE YOUR TELEPHONE DIRECTORY

Manley, Inc., Dept. MPH 10-6-51  
1920 Wyandotte St., Kansas City 8, Mo.

I would like to get more information on the new Super Stadium. Please have a Manley man call and bring your new booklet "How to Make Big Profits from Popcorn".

Name

Address

City  State

Best time to call

# About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

## Ballantyne Announces New Model Soundhead and a Screen Tower

A NEW MODEL soundhead, with flutter rated at 50% less than the Academy standard of 0.15%, has been introduced into the line of The Ballantyne Company, Omaha.

This manufacturer also has announced a new screen tower for drive-ins which is fabricated of wood and steel according to a design calculated to provide a structure of proper strength well within the amount of steel allowed under the National Production Authority's Order M-4A.

One of the features of the new soundhead, cataloged as No. 9, is a complete gear box and film drive assembly removable as a unit from the front side for servicing. The gear box itself is of the worm

A felt-faced tension roller is provided with a sliding flange held in position by spring tension to allow for varying widths of film. The entire tension roller assembly is also equipped with a positive action compression type coil spring lock with adjustable stops.

The cushion-mounted exciter lamp assembly is placed in a separate housing so that no extraneous light may enter. It uses a standard pre-focus base exciter lamp and the entire unit tips out of the house at an angle of 45° for simple replacement of the exciter lamp. This assembly also uses a compression type coil spring lock, and since it is used in four places in the soundhead, only one replacement spring need be kept on hand for servicing, the manufacturer points out.

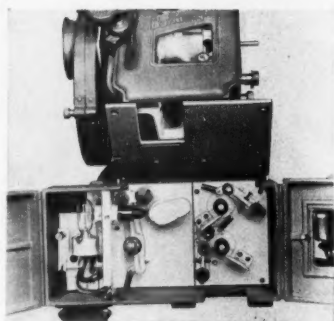
The optical system is of direct type, without mirrors or prisms. The photoelectric cell is completely enclosed so that no oil can reach the tube, yet the tube itself can be easily replaced.

The motor connects to the soundhead by means of a special type flexible coupling. Adjustable motor mounts are provided for positive alignment of motor with the gear box. The motor is of two-shafted type.

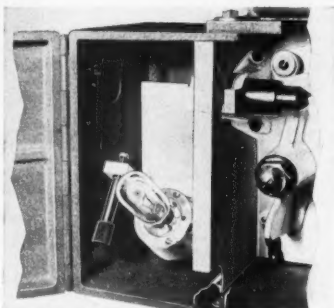
The Model 9 soundhead comes complete with a special milled projector mounting plate attachable to all current model projectors. The mounting plate is attached for simple, exact positioning and locking. Oil drain tubes from soundhead top plate prevent projector oil from entering the soundhead proper.

### THE SCREEN TOWER

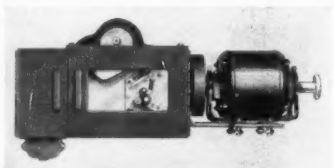
The screen tower which has been added to the Ballantyne line is manufactured by the Boyer organization in Omaha under the distributor's supervision. According to the latter, construction requires less than 1,000 pounds of steel, or under half the amount allowed per project under Order M-4A. The screen supporting section of lumber uses 4x4 and 8x8 bracking timbers, and all members are precut and drilled with Teco



Interior of Model 9 soundhead, which uses a single compression type coil spring lock and provides for tilting out exciter lamp (see below) for replacement.



Front view of Model 9 as closed, showing motor hand wheel for easy threading, and adjustable mount.



Rear view of the Ballantyne No. 9 soundhead, with housing open, showing simplified gear drive and ball-bearing-mounted oil-damped filter.

gear type with all gears operating in oil, with a visible oil gauge. The constant speed sprocket is driven by a large bronze worm gear and loaded to provide smooth operation. The lower take-up shaft is driven by a large Formica worm gear for silent action.

All shafts are ball-bearing-supported and have individual oil seals. Sprockets are hardened and ground, and the keepers are set on wide bearings for long life. The sprocket assembly has a positive action compression type coil spring lock, with adjustable stops for positioning pad rollers.

The scanning drum and shaft rotate on permanently sealed ballbearings and are ground as one unit to a tolerance of plus or minus .0002. The filter flywheel is ballbearing-mounted and oil-damped, with the flywheel and its case machined from solid steel bar stock for balance, and making the case impervious to oil.

split-ring timber connectors at all stress joints. The screen area is 35 feet high and 48 feet wide, with the top 56 feet from the ground. The screen itself is Transite, with shiplapping elsewhere.

The distributors assert that the entire Boyer screen structure can be erected within four days. The structure includes a ladder and catwalk for servicing. The wind-load rating is 30 lbs. per square foot.



TO THE STUDIOS...  
IT MEANS

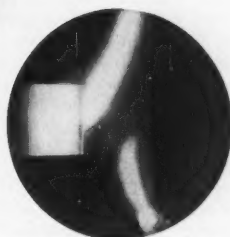
**BETTER  
MOVIES!**



TO THE THEATRE OWNER...  
IT MEANS

**BIGGER  
BOX OFFICE!**

# It's the **NATIONAL** TRADE-MARK **CARBON ARC'S BIG 5**



*When you order studio or projector carbons—order "National"!*

The National Carbon arc is an indispensable tool—both to the studios which make movies and to the theatre owner who exhibits them. Why? The National Carbon arc's BIG FIVE:

- SMALL SOURCE SIZE
- HIGH BRIGHTNESS
- GREAT POWER FROM ONE UNIT
- WHITE LIGHT
- MINIMUM HEAT PER FOOT CANDLE

*The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation*

## **NATIONAL CARBON COMPANY**

**A Division of Union Carbide and Carbon Corporation**

30 East 42nd Street, New York 17, N.Y.

District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

In Canada: National Carbon Limited, Montreal, Toronto, Winnipeg

For the studio, small source size insures sharp, dramatic shadows, better simulates one-source lighting, creates a perfect "follow-spot". High brightness penetrates deep sets, gives high light levels without excessive heat.

White light matches outdoor shooting conditions, lends itself perfectly to color movies.

For the theatre owner, the carbon arc provides the "brightest spot in the world"—gives him the dazzling power he needs to get diamond-sharp pictures, vivid color and keeps his box office booming. The National Carbon Arc is tops.

**YOU CAN'T SKIMP ON STUDIO LIGHTING  
WITHOUT RISKING BOX OFFICE!**

## Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 27) with reference numbers as given in Index of Advertisers on same page.

**Adler Silhouette Letter Company:** Catalog on Sectional displays and Glass-in-Frame equipment.  
**American Seating Company:** Color folder on auditorium chairs.

**Breuer Electric Manufacturing Company:** Bulletin 584 on vacuum cleaning.

**Chicago Hardware Foundry Company:** Brochure on electric hand driers.

**Droll Theatre Supply Company:** Literature on carbon savers.

**Griggs Equipment Company:** Catalog on auditorium chairs.

**Ideal Seating Company:** Literature on auditorium chairs and stadium seating for drive-ins.

**National Super Service Company:** Write for free demonstration of vacuum cleaner.

**Payne Products Company:** Literature on carbon savers.

**Robin, Inc., J. E.:** Information and literature on motor-generators.

**Strong Electric Corporation:** Literature or free demonstration of rectifier.

**Wagner Sign Service, Inc.:** Catalog on steel panel displays for drive-ins, changeable copy attraction frames, plastic and aluminum letters.

**Williams Screen Company:** Samples of silver or white projection screen material.

### NEW LITERATURE

**Electric Hand Dryers:** A brochure has been issued by the Chicago Hardware Foundry Company, North Chicago, Ill., on its new "Sani-Dri" wall-mounted hand and face dryer. The new model has a faster heating element and nozzle which concentrates the air stream for a relatively large blower and motor. It also has a circuit-breaker which prevents damage should someone place a hand on the air intake or nozzle. When the hand is removed, the breaker automatically makes contact again. A life-sealed ball bearing motor is directly connected with the fan to assure perfect alignment. No oiling is necessary.

**Air-Conditioning:** A 16-page booklet, lavishly illustrated with drawings and printed in two colors, has been published by the United States Air-Conditioning Corporation, 3300 Como Avenue, S. E., Minneapolis, on all phases of air treatment and air handling. The text deals with the properties of air and the problems of its control and explains how to handle it with various types of equipment developed to solve those problems.

### SEATING INSTALLATIONS

William Gedris, president of Ideal Seating Company, Grand Rapids, recently announced the installation by Joe Hornstein,

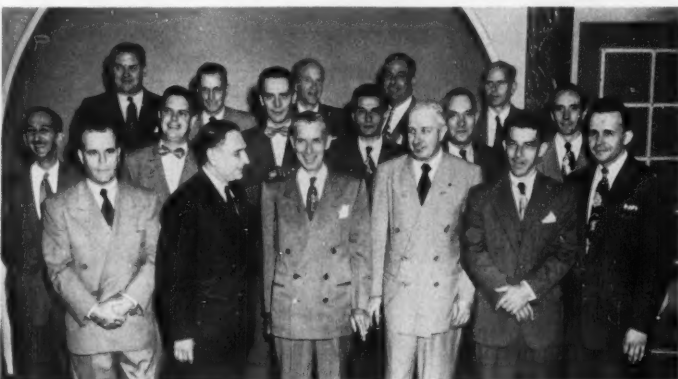
Inc., Miami, of 478 chairs in the Huatuey theatre, Puerto Rico, and 321 chairs in the Monroe theatre, Key West, Fla. Ideal chairs were also recently installed for the Army and Air Force Motion Picture

Service at Fort Leonard Wood, Newburg, Mo., and Camp McCoy, Wis. Each of these installations called for 970 chairs. The Milwaukee Stadium, Milwaukee, has installed 1140 Ideal chairs.

## Ashcraft Company Is Host To Export Representatives

MARKING the thirteenth year of distribution of its projection lamps and arc current rectifiers by the Westrex Corporation, export subsidiary of the Western Electric Company, the C. S. Ashcraft Manufacturing Company, Long Island City, N. Y., held a luncheon in honor of the managers

of Westrex foreign branches attending the company's staff conclave in New York last month. The event, held at Cavanagh's restaurant, is pictured below. Besides the foreign managers, executive personnel of both companies attended. The Westrex convention extended from Sept. 12 to 21.



Shown above arriving for the luncheon are (front row, left to right) R. W. Wight, commercial manager of Westrex Hollywood division; R. J. Engler, recording manager in England; C. S. Ashcraft; E. S. Gregg, vice-president and manager of Westrex; C. S. Ashcraft, Jr.; L. C. Orthner, supervisor of Ashcraft operations; (second row) W. DeMello, Westrex manager in Colombia; M. Storms II, Panama; W. E. Kollmyer, India; O. J. Forest, Trinidad; A. C. Lenol, France and Algeria; A. W. Johns, Ashcraft production manager; (rear row) S. Wiedemann, Westrex manager in Switzerland; R. R. Abarbanell, Asia and Philippines; D. Pollock, Near East and South Africa; J. Cuevas, Brazil; and W. L. Bell, European recording manager.



In the above view at table are shown (seated) S. Wiedemann; U. B. Ross, Westrex regional manager; E. G. Wagner, Westrex comptroller; R. J. Engler, recording manager in England; C. S. Ashcraft, Jr.; E. S. Gregg, C. S. Ashcraft, Sr.; G. W. Sisom, Westrex merchandise manager; F. H. Hotchiiss, Westrex regional manager; D. C. Collins, vice-president of Westrex; R. W. Wight, W. E. Kollmyer; (standing) Mead Walworth, Westrex promotion manager; W. L. Bell, A. C. Lenol, L. C. Orthner, D. Pollock, A. W. Johns, A. R. Schwartz, Westrex equipment manager; J. Cuevas, R. R. Abarbanell; F. A. Ungro, treasurer of Westrex; M. Storms; W. E. McClellan, Westrex product engineering manager; M. A. Goldrick, O. J. Forest, W. DeMello.



# THE OPERATION AND MAINTENANCE OF Theatre Television Equipment

*—explained for managers and projectionists  
in a series of articles—*

by AARON NADELL

## 2. The Picture Tube

THE READER who is a practical theatremen, whether manager or projectionist, knows more about the technology of theatre television than he himself may realize, and has less to learn about it than he may have feared.

Basically, television is electronics; and practical theatremen have been dealing with electronic apparatus in the form of sound equipment for many years. A television system is, beyond comparison, more complex than a sound installation, but all of it is not new and strange on that account.

For example, television includes sound as well as a picture, and that part of the TV setup that provides the sound is not strange at all. To the contrary, the theatre's own sound equipment, or part of it, may be used for this purpose. The theatre's loudspeakers are not necessarily used, because they are located behind a perforated screen. For television showings a solid screen may be substituted in order to increase image brightness. In that case, however, the theatre's own amplifiers may be used with other loudspeakers. In film-intermediate theatre systems, of course, the image is projected to the regular, perforated picture screen, and the existing speakers function as usual with existing amplifiers.

Thus, the sound end of a theatre TV system, however much of it may or may not be added, is not a stranger, but an old friend.

Television equipment also includes amplifiers—picture amplifiers, video amplifiers—but amplifiers are not new to the theatre. In contrast to the common audio or sound amplifiers, which give "flat response" only from perhaps 20 to 9,000 cycles, picture or video amplifiers are designed to be approxi-

mately "flat" (to amplify all frequencies equally) from 30 to four million cycles. But they are still amplifiers, embodying the same basic circuits, and built out of the same types of tubes, resistors and condensers, that have been common theatre equipment for more than twenty years.

Certain other features of TV, however, are quite out of line with conventional theatre practice of the past, even though based on familiar electronic principles. The most essential of these strange and novel features are the picture tube and the circuits associated with it. Before actual apparatus can profitably be described, the picture tube and its related circuits should be examined in outline. That will be done in the present installment.

### TUBE STRUCTURE

Figure 1 is a simplified presentation of the common TV picture tube, also known as a cathode ray tube, also as a CR tube. The television image appears on a slightly rounded face at the right in Figure 1. In home and tavern television, the audience

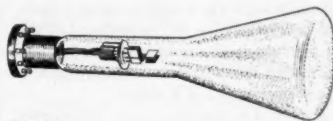


FIGURE 1

gazes directly at the end of the tube; in theatre TV the image that appears there is projected by optical devices to a theatre-size screen.

At the left in Figure 1 is the heated cathode, a device that emits electrons. It

is identical in principle with the cathode that emits electrons in the amplifier and rectifier tubes common to every theatre. The electrons, as in other tubes, are always negative in sign, and therefore will be attracted toward any positively charged surface, and repelled by any negative charge.

Four structures can be seen in Figure 1. In addition to the cathode support at extreme left there follow, from left to right, a short tube or cylinder, then a round disc, and finally two pairs of deflecting vanes.

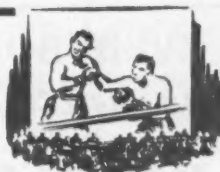
The cylinder is given a negative charge, the disc a positive charge, and the vanes alternating charges. In addition, there is a black conductive coating along the flaring sides of the tube (this is omitted in the illustration); and the white layer at the face of the tube (where the image appears) is also conductive; these two coatings are given a positive charge.

### THE ELECTRICAL ACTION

Electrons emitted by the cathode (being all negative) are repelled by the negatively charged walls of the cylinder and so bunched together along the axis of the cylinder. The positively charged disc attracts them and they are drawn along the axis of the cylinder toward the disc as a beam or pencil of pure electricity. The disc has a hole at its center, in line with the axis of the cylinder.

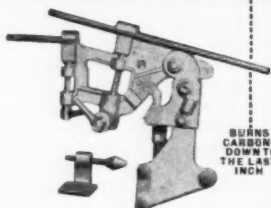
Depending on the relative strengths of the respective charges, some of the electrons are attracted to the metal of the disc around the edges of the central opening, but others pass through that opening and continue on toward the distant, positively-charged white coating at the right end of the tube. These constitute a beam of electrons, otherwise called a cathode ray, that passes between the two sets of deflecting vanes. If these vanes are inactive, the tip of the ray strikes the positive coating exactly at its center. However, continued impact of the electrons at that one point of the coating would soon damage the coating there ("burn a hole in it," as the phrase goes), so the deflecting vanes are not normally left inactive.

Regardless of whether or not a program is received, so long as the equipment is turned on and the cathode ray is functioning, suitable a. c. charges are kept on the vanes. These charges rhythmically deflect the beam, causing it to scan the tube-end



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surface from side to side and from top to bottom. Thus no one part of that surface is subjected to electronic bombardment to any greater extent than the rest of the area, and tube life is not needlessly shortened.

#### ELECTRONIC ACTION

The coating inside the CR tube face is similar in principle to that inside a common fluorescent lamp. In the lamp, the coating along the inside of the glass is bombarded by electrons and ions, and emits visible light in consequence. The coating behind the face of a TV picture tube is also composed of materials that emit visible light when bombarded by electrons, and it is so bombarded as the electron beam scans it from side to side and top to bottom. Each small pencil-point of its surface therefore glows with visible light, the intensity of which is proportionate to the strength of the beam at that point. When the beam is weaker, so is the emitted light; when the beam is off entirely, no light is emitted.

Now imagine a somewhat similar tube at the point of origin—in the television camera. The structural details will not be the same as those of Figure 1; and above all, the coating will be of reverse nature—

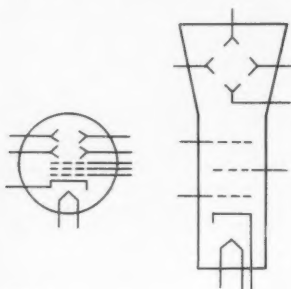


FIGURE 2

instead of emitting visible light when bombarded by electrons, the coating in the camera tube emits electrons when bombarded by light.

The image to be televised is focussed on that coating as a pattern of lights and shades; a corresponding electron pattern appears by photo-emission, and is scanned by a cathode ray. The strength of that cathode alters in proportion to the intensity of the electron charge it encounters from point to point, and this alteration in its strength is transmitted as the TV signal.

In the TV receiver, those fluctuations in the signal are used to control the strength of the cathode ray, and consequently to control the pattern of light and shade that appears on the face of Figure 1.

Figure 1 is a simplified version of a cathode ray tube. It has for instance, only one cylinder to the left of the plate. That

cylinder must be given a fixed negative charge to repel the emitted electrons and cause them to line up together along the axis of the cylinder as a ray or beam. But the strength of this ray must be controlled by the received signal, and in Figure 1 that would be done by adding the signal to the fixed negative charge. (Better results are obtained if there are two cylinders, one after the other, one to form the beam, the other to carry the received signal that controls its strength.)

Similarly, Figure 1 has only a single anode disc, but in actual modern construction there may be two or several; and still other refinements and modifications are common. Figure 1, however, represents the basic principle of cathode ray tube (picture tube) construction and action.

Among the modifications often encountered, the work of the deflecting vanes in causing the beam to scan the active surface, may be taken over by magnetic coils located outside the tube. In that case the beam is deflected by fluctuating magnetic fields instead of by fluctuating static charges of electricity.

In schematic drawings, of the kind customarily used with all electronic apparatus for the purpose of conveying circuit information as concisely and clearly as possible, each electronic part is represented by a standard symbol, and standard symbols have been adopted for the cathode ray tube. Figure 2 represents this tube when it is of the variety pictured in Figure 1—that is, designed for electro-static scanning by means of deflector vanes.

Either of the forms of Figure 2 is standard, and may be encountered in any electronic drawing.

Either of the two forms of Figure 3 is standard for CR tubes designed for electro-magnetic scanning.

CR tubes used in theatre equipment and in home receivers are similar in structure and principle. One difference, however, is

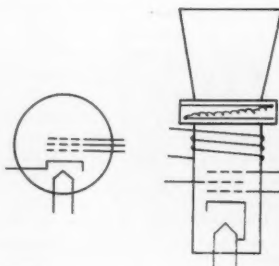


FIGURE 3

that the theatre tube is smaller in screen diameter. The trend in domestic receivers has been toward larger and larger tubes, to provide larger images; in the theatre the image is destined for optical enlargement

and a larger picture tube would be of no advantage. Comparatively small tubes are used with high anode voltage to form an extremely bright image—much too bright for direct viewing. That image is then projected optically.

The CR tube, as already noted, is the most conspicuous and important of the new items of electronic equipment introduced to the theatre by television. Most of the other equipment components are not new at all. Similarly with the circuits in which these items are wired. Many (as amplifier circuits) are familiar, but the scanning circuits for the CR tube are novel.

## IMAGE PRODUCTION

To duplicate the original image, the cathode ray in the TV camera, and the receiver's cathode ray (inside Figure 1), must scan their respective surfaces in exact synchronism—within a few millionths of a second. This is arranged by transmitting the pulses that control scanning in the camera, making them part of the transmitted signal, and so using them to control scanning in the receiver.

Both in the camera tube and in the receiver, the scanning is interlaced (Figure 4), not straightforward. The purpose of interlaced scanning is to reduce flicker and other imperfections. In Figure 4, the solid lines represent actual scanning, the dashed

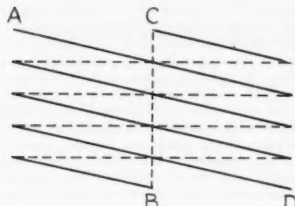


FIGURE 4

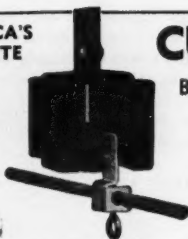
lines "flyback"; but the illustration is simplified and does not include all the details. The actual scanning (as can be seen in any TV image) is not perfectly horizontal; it slopes downward slightly from left to right. That slope is exaggerated in Figure 4—the true slant is slight and not easy to observe.

The flyback path is correctly indicated in that scanning cuts off at B and resumes at C, but the real path from B to C is an upward zig-zag, not a straight vertical line as shown. Similarly the flyback path from D to A (not shown at all in Figure 4) is an upward zig-zag. The screen is always dark (cathode ray beam cut off) during flyback, but persistence of vision and afterglow of the fluorescent material combine to hide this fact from the viewer.

Tracing the scanning pattern as pre-

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sented in Figure 4, it will be seen that, beginning at Point A, the screen is scanned horizontally with a horizontal flyback after every line, until 262½ lines have been scanned. Then there is a vertical flyback and the process is resumed at C, to continue until another 262½ lines have been scanned.

Interlaced scanning thus involves a double scan of each still, or "frame." One scan — 262½ lines — is called a "field." There are two fields to one frame — 30 frames per second, 60 fields per second.

Flyback (both vertical and horizontal) takes much less time than scanning. Therefore, the scanning process is controlled by a "sawtooth wave," as shown in Figure 5. In this wave the voltage rises slowly, drawing the beam across the face of the screen; and then it drops suddenly, allowing or causing the beam to fly back.

## WAVE FORMATION

The sawtooth wave is created by an electronic generator, consisting of one or more tubes wired in a circuit that may look superficially like an amplifier circuit, but is not. Examples of such circuits will be traced later, when detailed apparatus items are considered. The tubes and condensers and other parts associated with them may be entirely familiar to theatremen (although unfamiliar tubes may also be used). In either case, the d.c. input supplied to the sawtooth wave generator circuits is molded by those circuits, into an electrical current having approximately the waveform of Figure 5.

When no signal is received, the sawtooth wave generator circuits keep the electron beam in motion at approximately the correct synchronization, but synchronization cannot be exact — as it must be — under such circumstances. When the signal is received, the end of each line of scanning is marked by a horizontal flyback pulse, and the end of each field of scanning by a vertical fly-



FIGURE 5

back pulse. These pulses take over control of the action of the sawtooth generators; they control the frequency of the sawtooth voltages, and hence the scanning frequency. When no signal is being received, the sawtooth generators are free-running; and the frequencies of the sawtooth waves are not externally controlled.

The synchronizing pulses may be applied not only to the deflecting vanes, or coils of the CR tube, but also to the signal

cylinder. Since they are much stronger than the signal pulses, they may have the effect of shutting off the beam entirely. This is one method of assuring that the screen is dark during flyback, that no flyback glow mars the image.

The signal frequencies may be allowed to enter the sawtooth generator circuits. They are not strong enough to "trigger" those circuits, and hence have no effect on them or on the scanning frequencies.

Since much of this general material is, however, still strange to theatremen today, a brief review at this point of the general nature of the TV process may help fix some of this background data more firmly in mind:

## TV ACTION SUMMARIZED

In the TV camera, the image to be transmitted is focused, by optical means, on a photo-electric surface. This surface emits electrons, which form an invisible pattern of electrical charges corresponding to the light-and-dark pattern of the image.

The electron pattern is scanned by the tip of a beam of electrons, otherwise called a cathode ray. The strength of the ray fluctuates from moment to moment according to the strength of charge its tip encounters. As the electrons comprising the ray complete their path through external circuits, they constitute (in those external circuits) a pulsating electrical current which is transmitted as the TV signal.

At the end of each horizontal scan, the cathode ray is switched off for flyback, and during this brief dark interval the horizontal flyback pulse enters the signal. At the end of each field the cathode ray is switched off for vertical flyback and a vertical flyback pulse enters the signal.

When this signal is received, the vertical and horizontal scanning pulses are readily separated by means of frequency selective circuits, for there are only 60 vertical pulses (60 fields) per second; but each field is scanned horizontally 262½ times, therefore there are 262½ x 60, or 15,750 horizontal scanning pulses per second. Scanning pulses are transmitted with greater power than the strongest fluctuation allowed in the cathode ray signal, hence the cathode ray signal and the scanning pulses can be separated (if desired) by amplitude-selective circuits, such as a "clippers tube" arrangement.

The cathode ray portion of the received signal controls the strength of the cathode ray in the picture tube, causing its strength to vary from moment to moment according to the fluctuations of the strength of the cathode ray in the camera tube. Thus the screen of the receiver's picture tube is made to vary in brightness from point to point, as the ray scans its surface. The scanning pulses received with the signal keep the receiver ray synchronized in position with the camera ray, and thus assure that the receiver screen will glow brightly at points where the original image is bright, and dimly where the original image is dim, and not at all where the original image is black.

Sound is transmitted simultaneously. If transmission is by radio, frequency modulation is used for the sound, which is on the same band as the picture signal, but separated from it by a maximum distance of 25 kilocycles.

(Aron Nadell, radio and sound engineer, has been a writer on those subjects for many years and has been a frequent contributor to BETTER THEATRES on sound. He edited the Seventh Edition of "Richardson's Bluebook of Projection."—Ed.)





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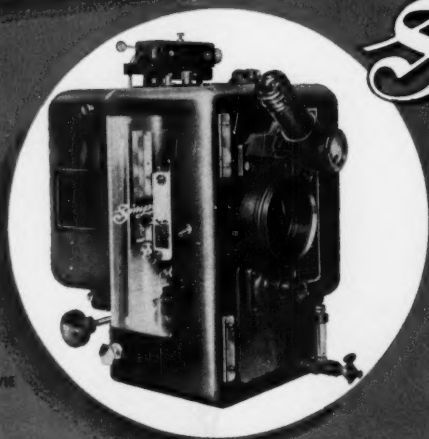
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